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No.103 July 1992

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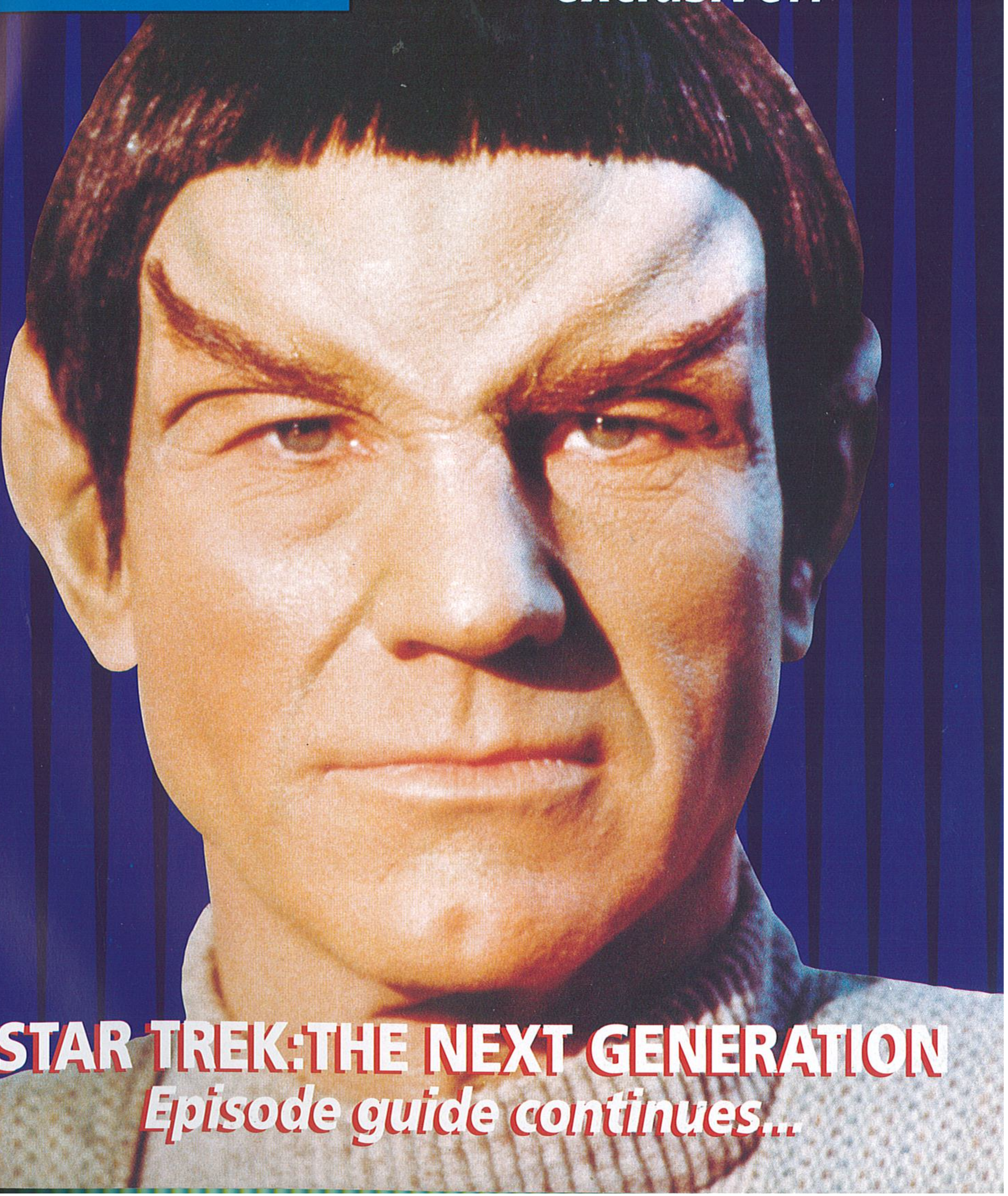

STAR TREK: THE NEXT GENERATION

Episode guide continues...

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I BOUGHT four Doctor Who videos last month. Rather rash of me, I know, but I'd just got a promotion and I was feeling flush. None of them disappointed me, but that had a lot to do with my expectations.

I knew exactly what to expect from *The Twin Dilemma*, and I was right — the memory doesn't cheat. There it was, larger than life and twice as colourful, no better and no worse than when I first saw it in 1984. I kind of like it in a tacky way, but I quite appreciate why many others loathe it. *Androzani* it ain't. *The Tomb of the Cybermen* was, in a way, everything I thought it would be, namely an extremely good adventure story in the old tradition, spolit only, perhaps, by a sense of being stifled by the four episode format.

The real surprise was *The Claws of Axos* which was, hitherto, the only Pertwee story I'd not seen. Far from being the trite and extremely tacky fiasco promised by so many, I found it to be far more imaginative and adventurous than many other "classics". It's quite unlike any other Pertwee story in look and feel, and for that reason alone it gets my vote as the video of the month.

But the final video wasn't really Doctor Who at all ... was it? More than a Messiah is everything you've read and more, and I can't recommend it highly enough. At last we can see what Colin Baker and Nicola Bryant should have been like, and weep.

DAVID

Contents

news 3
letters 8
The Mark of Destruction 12
Nicholas Young interview 16
Kolchak: The Night Stalker 18
Next Generation episode guide 21
reviews 22

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Front cover: Patrick Stewart as the 'Romulan Picard' in *Unification* © Paramount Pictures 1991. **Opposite:** Nicholas Young, Elizabeth Adare and Peter Vaughn-Clarke from THE TOMORROW PEOPLE. **Back cover:** Patrick Stewart with Paul Winfield as Dathon from *Darmok*.

BBC2 blow Star Trek

THE BBC have admitted that they've fouled up the rights to the highest-rated programme on BBC2 — STAR TREK: THE NEXT GENERATION. With the transmission of *Best of Both Worlds* part two, the BBC have lost the rights to the series until July 1994!

A sheepish BBC spokesman admitted that the initial deal for ST:TNG was made in conjunction with BskyB, the satellite broadcaster. The BBC claim that they didn't realise how popular the series would be, so were happy to license the secondary rights.

The controversial deal — which included series 1-3 of THE NEXT GENERATION, all of the original STAR TREK series and the short-lived animated series — gave the BBC first transmission rights only to ST:TNG seasons 1-3. Realising that *Best of Both Worlds* was a two-part tale, a special deal was arranged to show episode two.

Now the BBC have completed the first run, the rights revert to BskyB exclusively until July 1994. Sky have already shown the entire original series twice, and all the animated episodes several times.

The BBC are now kicking themselves as Sky are reported to have snapped up the rights to seasons 4 and 5 of THE NEXT GENERATION. They begin screening the series on a daily basis this Autumn starting with *Encounter at Farpoint*.

Brian Robb

BBC2 are in a state of disarray over the scheduling of their popular sci-fi series. STINGRAY, originally scheduled for May, has no definite date although October is likely, and THE ADDAMS FAMILY has ended mid-run for a summer of sport commencing with Wimbledon, with no confirmed return date.

Similarly it is still unclear as to when the planned screening of THE MAN FROM UNCLE will happen, and no confirmation has been received as to whether the BBC have or will acquire Season 4 of QUANTUM LEAP for screening after the current run of third season episodes ends.

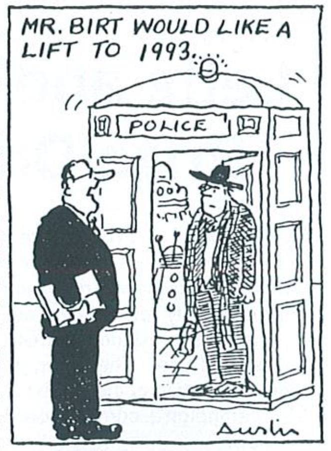
Gary Leigh

Powell to quit?

THE GUARDIAN has reported that Jonathan Powell is considering quitting his post as Controller of BBC1. In a recent *Media Guardian* article on the 'power struggle' between reformers and traditionalists within the BBC, 'friends of Powell' were quoted as suggesting that he might step down before his current contract expires in mid-1993. If he does resign, he is likely to do so sometime after John Birt takes up the post of Director General early next year.

John Birt, currently the Deputy Director General, is a controversial figure within the BBC. He was recruited from LWT in 1987, after a series of embarrassing controversies had enmeshed BBC News and Current Affairs, with a brief to prevent any recurrance. But critics have accused his 'Birtian revolution' of creating (in a parody of his own phrase) a 'bias against understanding', while his concentration on news and current affairs has been blamed for the recent decline of the Corporation's entertainment (drama and comedy) output.

His appointment as DG elect has not been without controversy either. Traditionally, the BBC has invited applications for the post from suitably qualified candidates (such as John Tusa, the admirable Director of the World Service). This time, however, the Board of Governors were presented with a stark choice between Birt and the current DG, Michael Checkland, which, critics allege, committed the BBC to maintaining the course it has followed in recent years. In the event the Board chose (by one vote) to compromise, appointing Birt while extending Checkland's term by another year. (Greeted by *The Guardian* with the cartoon right)


MR. BIRT WOULD LIKE A LIFT TO 1993....
POLICE
Austin

Checkland, never the most dynamic of DGs, is now widely seen as a lame duck and, with any decisions on BBC policy postponed for some months after the Tufnall Park conference, the BBC's future lies firmly in Birt's hands — though *Private Eye* has suggested that the Governors might not confirm his appointment ...

Powell's resignation hints could therefore be seen as an attempt to influence the Governors' decision, though given BBC1's recent record it seems unlikely to have much effect. Indeed, considering that until recently Powell was reported to belong to the 'neutral' camp, cynics might suggest that his new-found opposition to Birt stems from a desire to resign on a matter of principle before he is removed for poor performance.

Whatever the truth, fans should be wary of assuming that 'my enemy's enemy is my friend'. Birt's background at LWT lies principally in Current Affairs and Light Entertainment, and he is very unlikely to give DOCTOR WHO any personal attention, while he must be held partly responsible for the disturbing trends at the BBC highlighted in *The Death of Television* (*DWB 102*). If Powell does quit, then the crucial issue remains the choice of his successor ...

Anthony Brown

'The former Doctor Who'

SYLVESTER McCOY is no longer DOCTOR WHO and that's official. DOCTOR WHO licencees have been instructed by BBC Enterprises to refer to Sylvester McCoy as "the former Doctor Who". The Radio Times itself set the trend in its billing of Sylvester for the Children's Royal variety Performance in May.

There is speculation that this may be because an incoming company has been selected to take over the series and want to cast their own Doctor — otherwise why bother? Certainly, it now seems unlikely that Sylvester will ever play the Doctor again.

BBC/Thames satellite promises "saturation" Doctor Who

THE NEW joint satellite venture between the BBC and Thames will include "lots of old DOCTOR WHOs being shown", and that's official. BBC Enterprises have confirmed that DOCTOR WHO will form a strong part of the new venture featuring classic BBC and Thames tv series, and will be obtainable on the existing Astra service when it launches, probably some time in 1993.

Thames itself has a vast backlog of archive material, including several fantasy classics like THE TOMORROW PEOPLE and ACE OF WANDS which could both materialise as well. Thames recently lost their ITV franchise and will be operating as an independent production company from the beginning of next year.

The news will be welcomed by those disappointed at the much hyped BBC Select service which initially promised a science fiction channel amongst its offerings, to be spearheaded by DOCTOR WHO. While Select at least got off on schedule, making its debut on BBC1 on June 16th with a service titled the Executive Business Club, plans for a sci-fi channel appear to have all but bitten the dust. As we reported in *DWB 94*, Select will use the hitherto unexploited night-time hours of the two BBC channels to broadcast scrambled services which can be accessed via the subscriber's VCR and decoded with a 'selector', and of course on payment of a monthly subscription for each of the services required.

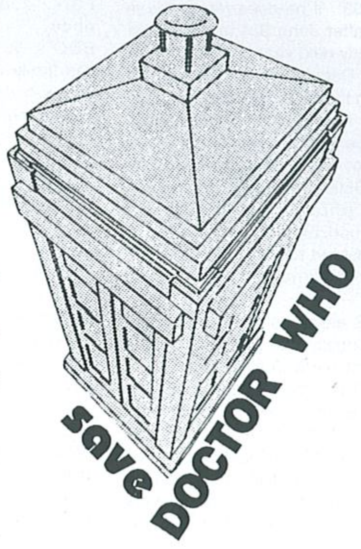
Letts and Dicks select Prize Draw formula

Save Who update

THE FORMER producer/script editor team of Barry Letts and Terrance Dicks have agreed on an order of priority for the nine criteria an incoming producer of DOCTOR WHO should use. The order, which formed the basis of the Save Doctor Who campaign's competition, was as follows:

1. appointing good writers and script editor (c)
2. choosing the right actor to play the Doctor (h) *
3. appointing good directors (i)
4. developing a format for Who in the 90s (g)
5. the importance of supporting cast and guest stars (d)
6. participation in the advertising and promotion of the series (f)
7. the need to balance the budget over the whole season (e)
8. lobbying for a good time slot (a)
9. sound knowledge of the special effects field (b)

* The first two choices were so close that Barry and Terrance insist they should be interchangeable, so if you put (h) first and (c) then this is also valid.



The winners will be drawn in public at the Fitzroy Tavern on July 2nd, and the prizes will be allocated one way or another: ie. you don't have to have selected every item in the right order to win a prize.

The delay over announcing details of the actual press launch was due to the action committee experiencing some problems in collecting together a suitable number of 'names' with which to stage a photo call which would guarantee selling the story to the press. Many are filming at the moment or away on holiday, but efforts are progressing and we'll keep you fully updated on progress.

EPISODE ONE

The Dæmons in colour at the BBC — official

THE CLASSIC Pertwee story *The Dæmons* now officially resides in the BBC archives as a colour story, following the successful colourisation of all four black and white episodes, and is ready for transmission at any time. As reported in *DWB* last month, a repeat run is mooted on BBC2 for the late summer.

Held at the BBC on digital broadcast tape, it took a month for James Russell to colourise the four episodes — episode 4 of the five-part story already existed on colour videotape at the BBC — and the booking for the equipment was undertaken by LATE SHOW researcher Raif Montague, Lord Montague's son. It is anticipated that work will begin on colourising *Terror of the Autons* at the beginning of July when Raif returns from the Far East.

The colour signal came from Ian Levine's home copy, which was taped in Los Angeles in 1978 off the air by Tom Lundie's cousin Mike (see the interview with Ian on page 12). At the time Ian was so eager to get *The Dæmons* on tape that he rushed the money over to America in advance when he found out that it was scheduled. It cost him £60 for three then heftily expensive one-hour Betamax tapes!

Commercial convention planned for 30th anniversary

BBC ENTERPRISES, in conjunction with Marvel Comics and Titan Distributors, are preparing to collaborate on a massive 30th anniversary DOCTOR WHO convention to be held late next year. A venue has yet to be confirmed, but Brighton's Metropole — the largest and best-equipped conference hotel in the country, and the site of the 1985 Panopticon as well as two World Science Ficiton conventions — is under consideration. More news as and when.

video news

Bumper package of videos for anniversary year

Reign of Terror and Tenth Planet possible releases

BBC VIDEO in tandem with JNT are preparing a year of special releases for 1993, culminating in a DOCTOR WHO 30th Anniversary video in November to be produced by the great bearded one. There will be Peter Davison, Colin Baker and Sylvester McCoy 'Years' tapes, although the attraction to the casual fan may not be as great as, not only do all their stories still exist, but being relatively recent products of 'the video age' many fans either remember their stories clearly or even have their own 'off-air' copies of them.

Carole Ann Ford will be linking episodes four and five of *The Reign of Terror* to allow BBC Video to bring it out on tape, akin to Nicholas Courtney's presentation of *The Invasion*. The release of the surviving episodes of *The Tenth Planet* is also on the cards, although no one has been confirmed to narrate the events of the first 20 minutes or so of episode four — which climaxes with the existing footage of the Hartnell/Troughton regeneration. There will be conventional releases as well, likely to include leftovers originally shceduled for this year like *Image of the Fendahl* and *Vengeance on Varos*, and next year should also see the completion of the Black Guardian trilogy with the release of *Terminus* and *Enlightenment*.

SHADA'S RELEASE appeared to be in jeopardy recently when author Douglas Adams realised he'd sold the rights of his *Dirk Gently* book to a film company. Of course, *Dirk Gently* and *Shada* share major plot elements, so Douglas wanted Shada stopped to avoid putting the film company off. BBC Video were willing to comply, since they have other Adams projects lined up and didn't want to upset him, but an agreement has been reached to allow the two projects to co-exist in perfect harmony!

The delay did, however, stall our proposed review of *Shada* this issue, and will now appear next month, with previously unpublished photographs. We can, however, reveal that contrary to earlier reports, Tom Baker narrates the story *as The Doctor*, and not in the third person, in the manner of the *Genesis of the Daleks* record.

Enterprises launches hunt for more missing episodes

FURTHER to our lead story in #100, it's now official — BBC Enterprises are commencing their hunt for more missing episodes, and will be canvassing overseas companies on material held, as well as urging searches of vaults for hidden gems.

Contrary to a poorly researched and highly misleading report in the Daily Star at the beginning of June, as far as the Archives are concerned four missing episodes most certainly have not turned up in South Africa. Adam Leigh described the claim as "nonsense"!

Tomb of the Cybermen's progress in the Gallup video charts was as follows:

week 1:	1st
week 2:	12th
week 3:	16th
week 4:	23rd
week 5:	83rd

The Success of the Cybermen

STOCKS OF *Tomb of the Cybermen* shipped to retail outlets up to June 6th were in excess of 34,000 units — far outstipping any DOCTOR WHO release to date and placing the video among the BBC's own bestsellers, although a good way short of WATCH WITH MOTHER's 500,000 units! The tape also held its position in the Gallup Top 20 for a third week (no. 16) — another record, as others drop into the 20s and 30s by the second week. Video Trade Weekly carried an article on the tape's success recently, and BBC Video have issued a press release accompanying their *Shada* promo saying how chuffed they are with *Tomb*'s sales and how they expect *Shada*, at £19.99 a thorw, to do similarly well! Understandably, *Tomb* has been pulled from the BBC Radio Collection's July releases so we'll just be reviewing *Evil of the Daleks* and *The Macra Terror* next issue (but see page 27 this month for the covers).

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FULL BIOGRAPHY INSIDE!
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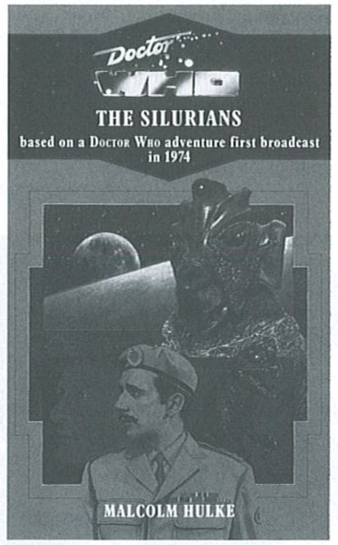
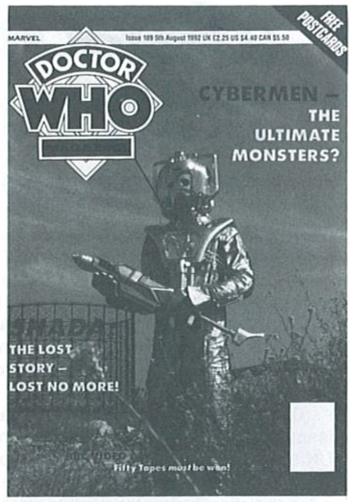
FULL ARCHIVES ON THE HAND OF FEAR and K9 AND COMPANY
R FREE POSTER FREE POSTER FREE POSTER FR

Out any day now is Marvel's Sarah Jane Special, priced £2.50. Issue 189 of *Doctor Who Magazine* goes on sale on July 9th.

Below are next month's Target reprint covers, for *The Silurians* (formerly *The Cave Monsters*) and *Warriors of the Deep*, both by Alister Pearson.

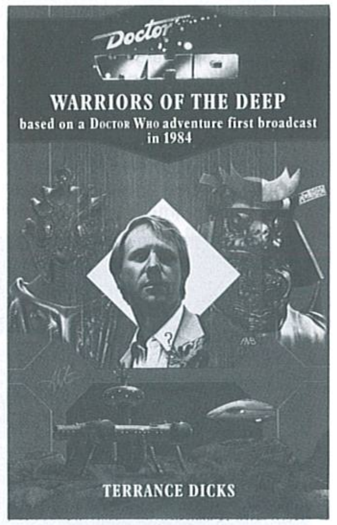

Doctor WHO
THE SILURIANS
based on a DOCTOR WHO adventure first broadcast in 1974
MALCOLM HULKE



That Katy Manning picture ...

... is reprinted (in colour) in the current issue of *Esquire*, as part of a 70s special. Katy is described as the cutest of all the Doctor's assistants, but I doubt that that's what all you perverts are thinking.

The June issue of *The Dark Side*, "The Magazine of the Macabre and Fantastic", devotes 23 pages to DOCTOR WHO, most of it written by David Howe.


Doctor WHO
WARRIORS OF THE DEEP
based on a DOCTOR WHO adventure first broadcast in 1984
TERRANCE DICKS

Cinema Verity were only bidders taken seriously

Following last month's disclosure that JNT's production company submitted a bid to take over prodcuction of DOCTOR WHO, we have learned that of the other bids tendered to the BBC in 1989 — among them such luminaries as Victor Pemberton, Gerry Davis and Terry Nation and Coast to Coast — only former WHO producer Verity Lambert's company Cinema Verity were seriously considered.

At that stage negotiations had proceeded apace, but were brought to an abrupt halt when it was found that the two sides — BBC and Cinema Verity — couldn't reach mutually agreeable terms (ie. the BBC aren't willing to give anyone else a financial interest or stake in DOCTOR WHO).

Since then it appears that complacency over the whole matter led to the series being put on ice, though it was being considered for independent production in 1989 as we reported at the time, apparently with Powell's knowledge if not his blessing. After the negotiations with Cinema Verity fell through it was apparently genuinely decided to rest it with a view to bringing it back a couple of years later better than ever. In the meantime, of course, Powell changed his mind and, as last issue revealed, there is no sign of when or indeed if the series will return, and that it is not reliant on bids at all but on Jonathan Powell deciding when and who he wants to make it. Don't shed any tears for Cinema Verity though — they won the coveted prize of producing the new three-weekly soap, ELDORADO, which replaces WOGAN ...

■

Space Police finally on the beat

new Anderson series coming soon

GERRY ANDERSON, much talked-about recently due to the success of BBC2's THUDERBIRDS repeats and the forthcoming STINGRAY re-runs now scheduled to begin in August, has announced exciting plans to return to the small screen with a brand new series for the 1990s.

Gerry's Inimitable company has teamed up with Mentorn Films, one of the UK's leading independent production companies, to develop a new 13-part science fiction series for BBC2. Gerry, the project's producer and series creator, said, "It's just a development deal at the moment but the first scripts are now being written and, provided all goes well, we should be in pre-production before the end of the year."

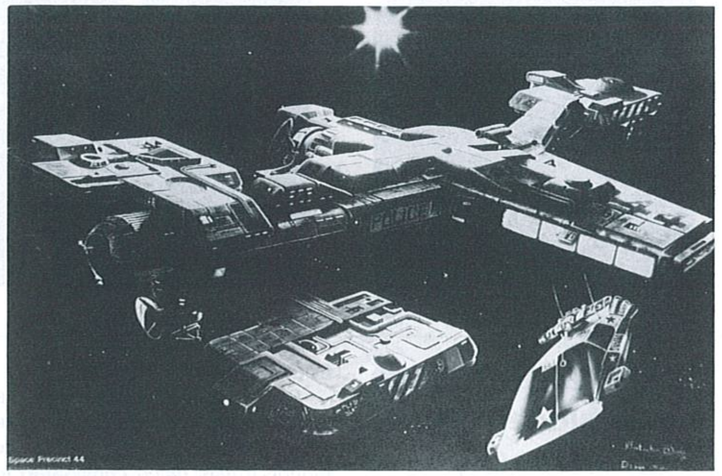
The first episodes of SPACE POLICE will be written by Gavin Scott and Paul Mayhew-Archer, two of Britain's most imaginative screenwriters. Scott previously worked with George Lucas, writing five episodes of YOUNG INDIANA JONES. Earlier this year his latest screenplay, *Small Soldiers*, was bought by Stephen Spielberg. Mayhew-Archer is best known for his popular BBC series AN ACTOR'S LIFE FOR ME and his work on SPITTING IMAGE.

With this sort of talent already lining up for the project, Gerry Anderson has high hopes: "The family audience has been sold short by British television for some time. SPACE POLICE will appeal to both children and adults, and I am delighted to be working with Mentorn Films and the BBC on this exciting new family project." Where possible Gerry Anderson has always taken with him to new projects the creative team he has worked with in the past, so it is perhaps worth speculating that people like Steven Begg (special effects), Bob Bell (art director) and others will be on board for what promises to be Gerry's most ambitious tv project yet, and his first major drama series since the mid-70s.

In fact it will be Mentorn's first drama project, as they are probably more widely known for such lightweight fare as CHALLENGE ANNEKA. Their Managing Director Tom Gutteridge said "The series will combine live-action sequences with spectacular model work and breathtaking effects. It will be the tv space series for the 90s."

By now many Anderson fans will have seen the pilot film for SPACE POLICE at various conventions over the past five years since it was made. Gerry Anderson is keen to point out that this really is only a reference point from which to start formatting the new series. "The new production will probably be based only on parts of the pilot film," he said.

David Nightingale



(left): Pre-production art for the SPACE POLICE police station, from *SiG* magazine in 1988

DWB Index amendments and errata

Since we printed Andrew Green's index to DWBs 1-99 in issue 100, Andrew has come up with several ommissions and amendments, which are printed below. Our thanks to Andrew for all his hard work, and I hope that we will be able to update the index fully in due course, to take in issues 100 onwards.

(1-61)

The Early Days event review
Stephen Cole/Marion Breeze 36-37/12
Fanzine Choice: Frontier Worlds review
Gary Leigh 09/04-05
Five Doctors — Poll Results
Gary Leigh 12-13/17-20
Interview: George Gallacio
Robert Cope 52/10-11
Interview: Heather Hartnell
Howard White 19/05
Interview: Philip Hinchcliffe
Tim Collins 33/04
Interview: Martin Jarvis
Simon Chafer 22/13
Interview: Robert Jewell and Kevin Manser (1)
Gary Leigh 44/08-11
Interview: Robert Jewell and Kevin Manser (2)
Gary Leigh 45/10-14
Tencon convention review
uncredited 55/14

(62-99)

BLAKE'S 7

Video review: The Way Back/Space Fall/Cygnus Alpha/Time Squad/The Web/Seek-Locate-Destroy/Mission to Destiny/Duel
Julian Knott 86/12-13

THE ADVENTURES OF WILLIAM TELL

Video review: The Emperor's Hat/The Hostages/The Assassins/The Boy Slaves/Landslide/The Raid
Anthony McKay 99/17

FIREBALL XL5

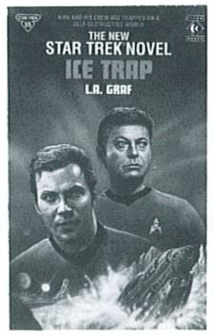
Video review: Planet 46/Hypnotic Sphere/Planet Plantonia/Space Magnet/The Doomed Planet/Planet Mean from Space/The Sun Temple/Space Immigrants
Anthony McKay 99/17

GENERAL

He Who Would Be Grade: a profile of Jonathan Powell
Anthony Brown 98/08-09
No Laughing Matter: BBC comedy under Jonathan Powell
Anthony Brown 93/25
The Shape of Shows to Come: a review of American SF tv
uncredited 64/14

DOCTOR WHO

A Day with the Doctor event review
Mark Gasper 77/36
The Re-Making of the Programme Guide
Jean Marc L'Officier 65/33



Right: the new Star Trek novel from Titan books, *Ice Trap* by LA Graf. Published on July 23rd at £3.99. ISBN 1-85286-427-3.

Forthcoming Trek books include *Sanctuary* by John Vornholt on September 24th, and *War Drums*, a TNG novel, also by Vornholt on October 22nd.

Star Trek news

LATEST casting rumors for DEEP SPACE NINE indicate that Eric Pierpoint is being considered for the role of station commander. Pierpoint played the alien policeman George, in the Fox television series ALIEN NATION... but looks quite different without the special make-up he wore for that role! Filming may not begin now before late September. It is certain that the opening 2-hour episode will begin with THE NEXT GENERATION, when the Enterprise draws the mission of delivering the crew to the new assignment, thus allowing sparks to fly between Picard and the commander of the station.

Patrick Stewart has survived filming for *Death Train* in what was Yugoslavia. Most of the work was in Slovenia, which has remained relatively peaceful, but the final days were in a studio in Croatia, only 50 miles from the fighting — prompting co-star Pierce Brosnan to send his eight year old son back to London. Not surprisingly, the television film was wrapped up ahead of schedule! In early June Stewart and his 24 year old son Daniel, were interviewed on two US television programs in conjunction with the younger Stewart appearing in a new episode of THE NEXT GENERATION. Daniel recently graduated from The California Institute for the Arts, having overcome his father's opposition to his persuit of an acting career. It was also announced that Patrick Stewart has been signed to star as Daddy Warbucks in a future film sequel to *Annie*, set to start filming next spring. The news is sure to spark speculation once again on whether or not Captin Picard will be available for a seventh season of TNG!

Kathleen Toth

film news

A preview of some of the big SF movies to look out for this summer.

Alien 3 • *directed by David Fincher; starring Sigourney Weaver, Charles Dance, Brian Glover and Clive Mantle.* The last in the *Alien* series sees the end of Ripley as she tries to deal with one more Alien on the loose. The setting this time is Fury, a prison planet where the prisoners have got religion. Crashing in the pod in which she escaped at the end of *Aliens*, Ripley is the only survivor. With his last breath Bishop is able to warn Ripley that an Alien was in the pod. Meanwhile an ox is in for a nasty surprise ...

Acclaimed by some in the States as more like the original than James Cameron's Vietnam-in-Space movie, others hate *Alien3*'s downbeat atmosphere and ending. Fab camerawork by Fincher is either impressive or irritating, depending on your point of view, although the aliens-eye-view is terribly overused.

Batman Returns • *directed by Tim Burton; starring Michael Keaton, Michelle Pfeiffer, Danny deVito and Christopher Walken.* With the original *Batman* generally regarded as failing to live up to the promise shown in Tim Burton's other work, hopes are high that the sequel will make amends. Burton was wooed back with the promise of total control to pursue his dark, weird vision of Gotham City and the Dark Knight, Batman.

This time Batman encounters the deadly trio of the Penguin (a grotesque performance and make-up job from Danny deVito), the Catwoman (Michelle Pfeiffer in a frighteningly revealing leather costume) and Max Schreck (almost normal Christopher Walken). All in all, this promises to be even better than the first outing, retaining the dark vision but providing a more satisfying storyline and an unbeatable line-up of comic book villains.

Bram Stoker's Dracula • *directed by Francis Ford Coppola; starring Gary Oldman, Winona Ryder, Anthony Hopkins and Keanu Reeves.* Not to be confused with the forthcoming *Vampire*, this is a faithful though modern version of Bram Stoker's creepy tale. Oldman plays a terribly romantic vampire, with Ryder as his target. Hopkins is Van Helsing, vampire hunter, while Reeves plays Jonathan harker, the character in the novel who makes the initial diary entries concerning the mysterious Count. May end up being called *Francis Ford Coppala's Bram Stoker's Dracula*!

Honey, I Blew Up the Kid • *directed by Randal Kleiser; starring Rick Moranis.* Rejecting other sequel notions such as *Honey, I Made the Kids Invisible* and *Honey, I Sent the Kids to the Moon*, Disney have plumped for the giant-baby-on-the-rampage movie ... and pretty hilarious it looks too. A lab accident and an inquisitive two year-old are the main ingredients in this giant nappy shocker. The towering child ends up among the bright lights of Las Vegas, playing havoc with the traffic.

Robocop 3 • *directed by Fred Dekker; starring Robert Burke and Nancy Allen.* Can Robo survive without Peter Weller? Burke steps into the body suit and face mask and attempts to imitate Weller's sardonic Robo-grin in a sequel that is promised to be less violent and more humorous than *Robocop 2*. Nancy Allen returns as Robo's sidekick, not noticing that the actor seems to have changed somewhat!

Twin Peaks: Fire Walk With Me • *directed by David Lynch; starring Kyle MacLachlan, Sheryl Lee, Ray Wise, David Bowie and Harry Dean Stanton.* Prequel to the tv series, setting up the fast times and short life of one Laura Palmer. Previewed to terrible reviews at Cannes, *Fire Walk With Me* has opened early in Japan and disappointed TWIN PEAKS fans as it features only a couple of minutes extra material which adds to the final episode of the tv series. Nothing is resolved, but there's plenty of David Lynch weirdness on the way. Bowie stars as a time-travelling FBI agent.

Brian Robb

events

Just time to mention the **ELSTREE FILM AND TELEVISION FESTIVAL**, at The Venue, Elstree Way, Borehamwood, Herts. (100 yards from Elstree Studios), running from **27th June - 3rd July**. A number of classic films will be shown, but of particular interest to DWB readers will be the screening of two Avengers episodes (*The Epic* and *Forget Me Knot*) on 35mm on June 29th at 8pm (doors open 7.30), and a double-bill of unspecified Prisoner episodes (also on 35mm) on July 1st, also at 8pm. Tickets for each screening are £2, £1 for under-16s and over-60s. Further details from the Box Office: 081-207 6655.

I hope it's not too late to tell you about **THUNDERBIRDS AT THE TOWN HALL** — the town hall in question being the Town Hall Studios, Regent Circus, Swindon SN1 1QF — on **Thursday 2nd July 1992** (8pm — bar opens 7.30pm). Admission is by ticket only — £3.00, concessions £1.50. The evening will include a video screening of *Attack of the Alligators*, as well as Christine Glanville, puppeteer and sculptor, talking about her work on Thunderbirds and answering questions — with some of her puppets. As the venue is quite small, it is advisable to book in advance, either by post from the above address (cheques/POs payable to 'Thamesdown Borough Council') or by phone — the Box Office number is 0793-611181. And don't forget that the 'Thunderbirds are FAB' stage play is running at The Wyvern Theatre, Swindon from 28th July to 1st August, details on 0793-524481.

Also in the very near future is the DWAS's special pre-release viewing of **SHADA** over the weekend of **4th and 5th July** at the BAFTA Centre in Piccadilly, London. Subject to professional commitments, etc., Tom Baker and Douglas Adams should both be making an appearance. Organised by Dominitemporal Services in association with the BBC, tickets (£19.50) are limited to 200, and it is extremely advisable to book in advance (Domintemporal Services, PO Box 357, London SW19 8BT).

And speaking of the DWAS, their annual **PANOPTICON** is once again being held at the Hotel Leofric in Coventry, on the **26th and 27th of September**. As yet few guests have been announced, but it's a safe bet that the guest list should be one of the most impressive of the year, as every Panopticon boasts at least a couple of Doctors as well as several more 'obscure' guests. One day costs £23.50 with a two day ticket at £33.50 (discounts for DWAS members). All bookings, with two A5 SAEs, to the Dominitemporal Services address above.

The **TARDIS IN DURHAM** returns on **October 17th & 18th** for a fourth event. Star guests so far include John Leeson, Lynda Barron and someone called Jon Pertwee. Details from: 34 Monks Crescent, Gilesgate Moor, Durham DH1 1HD.

Finally for 1992, **WHO'S 7** is a DOCTOR WHO and BLAKE'S SEVEN convention to be held over the weekend of **30th October-1st November** at the Moat House Hotel, Telford in Shropshire. Offering many 'fannish' goings-on, details can be garnered from Henry Eggleton, 137 High Street, Plaistow Broadway, London E13 9HH, which sounds like a long way away from Shropshire to me!

HELIX 93 is a two-day DOCTOR WHO convention to be held at the Royal National Hotel in Russell Square, London over the weekend of **20th and 21st March 1993**. A two-day membership is £30, and full details can be gleaned from the advert in last month's *DWB*, or from 48 Lensbury Way, Thamesmead, London SE2 9SZ.

UNIFICATION is a multi-media — tv and cinema — SF and fantasy convention to be held over **Easter 1993** in London. They plan an 'eclectic' programme, and would welcome ideas, suggestions and input from anyone. The Committee's interests range from Trek to dragons, role playing to Japanese animation, so añyone should fit in! Information on this, or on the London Star Trek Group, from Alison Hopkins: 9 Humber Road, London NW2 6EH. Remember the SAE.

And finally, don't forget the THUNDERBIRDS convention we mentioned last issue — it's called **FAB1** and it's at the Wolverhampton Civic Hall on **August 8th & 9th**. Details from 15 Fullers Court, Exeter, Devon EX2 4DZ. (Last month that address wasn't quite as complete as it could have been!)

If you're organising an event and want a bit of publicity, please drop me a line and I'll do what I can, but no promises, as space on the news pages does get a bit tight sometimes! And let's hear of some more non-Who events ...!

Doctor Who licences to be renegotiated

ALL bar three DOCTOR WHO licence holders will have to renegotiate their contracts with BBC Enterprises and "an unknown company" in September, a BBC source has told us. Who this company is, and what its connection to DOCTOR WHO is, remains to be seen.

The three unaffected companies who can sleep soundly at nights are Marvel Comics, Virgin Books and BBC Video — yes, even dear old BBC Enterprises still have to buy the rights to the series as it is a separate entity from the programme-making arm of the BBC! How all this will affect Dapol et al is unknown.

(Yes, I know this is DOCTOR WHO news on a non-Who page, but mix and let mix ...)

CLASSIFIEDS

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Quantum Leap: will Sam shoot the President?

IN THE shocking climax to the latest US season of QUANTUM LEAP, Sam Beckett leaps into the body of alleged Kennedy assassin Lee Harvey Oswald!

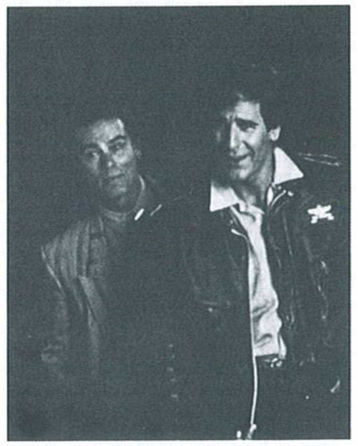
Producer Don Bellisario, aided by his fandom based cohorts and dupes masterfully spread the rumour that Sam would leap into MAGNUM PI (another Bellisario show) as actor Tom Selleck. The rumour was so strong that the American entertainment media were happy to confidently report it, even provoking Selleck into distancing himself from the project. As we now know, it was a red herring.

With anticipation running high as to how QUANTUM LEAP would resolve this plot line in the next season opening 2-part show, questions have been raised in fandom about Bellisario's changing approach to the show. From the begining Bellisario was keen to distance QUANTUM LEAP from THE TIME TUNNEL, even though the basic premise is the same. To do this he set limits as to what Sam could and couldn't do on screen and off, and he stated a policy for his writers to follow. On screen Sam is limited to travelling within his own lifetime (the mid 50s to the mid 90s), so the historical and far future ventures of THE TIME TUNNEL (and the related use of stock footage) was automatically ruled out.

A mainstay of the show was Bellisario's stated aim of avoiding historically important or well-known figures. Sam would only get involved in the periphery of history, what Bellisario called "kisses with history". For example, in the first season he encountered the Watergate scandal, as well as providing inspiration for several American musicians. Younger versions of famous folk also turned up (Sylvester Stallone among them) and in the recently UK screened Hallowe'en episode (the name of which, as every QL fan knows, must not be mentioned...) Sam provided a young Steven King with most of his plots (ha! Knew he was an unoriginal hack!).

But now Bellisario seems to have abandoned this sacredly held prohibition by leaping Sam into the body of Kennedy's assassin Lee Harvey Oswald. How next season's opening episode will provide drama and adventure without playing havoc with established (real-life) history is currently unclear. It appears that Sam has leapt into the life of Oswald long before the Kennedy assassination and one of the dramatic thrusts of next season's opener will be Sam resisting the temptation to hang around and prevent Oswald from carrying it out.

With a move for QUANTUM LEAP from Wednesdayas at 10pm to a tamer NBC slot of Tuesday at 9pm, drama of a graphic nature is ruled out. However, there is a lot about the Kennedy assassination we don't know ... and Sam Beckett may just clear up the mystery!



BBC delay riot episode

The BBC have "temporarily delayed" showing an episode of the current run of QUANTUM LEAP. The episode *Black on White on Fire* has been pulled from the schedules, with the current run carrying on in order from *The Great Spontini*. The episode has Sam leaping into a black medical student engaged to a white woman. His mission is to ensure he and his fiancee survive the Watts riots together.

A BBC spokesman said that the episode was "too sensitive" to be shown in the wake of the LA riots, and would hopefully be scheduled for screening at the end of the current run — riots allowing, of course.

The BBC have confirmed that they have a further 16 episodes of QUANTUM LEAP to show before they finish the current run in September. The BBC have currently "no plans" to purchase any more episodes of QUANTUM LEAP, despite it now regularly topping the BBC2 charts, althoug the Purchased Programmes department does say that it's "under discussion". Now is the time to write to Alan Yentob, Controller of BBC2 (BBC Television Centre, Wood Lane, London W12 7RJ) to ensure the continuation of QUANTUM LEAP on BBC2.

Brian Robb

The return of Fantasy Inn

FANTASY INN, the popular SF and comic bookshop on London's Charing Cross Road, hopes to re-open its doors for business by late summer. It has been closed for several months now following a fire which started one Sunday in the shop's basement. Although the fire was contained, damage caused by smoke was extensive.

Doctor Who retains its magic

Robert Little
Frenchay, Bristol

I discovered your excellent magazine with issue 89, so I am a relative newcomer to the ranks of your army of readers. I must say that I am impressed with your ever increasing production standards and especially with issue 101. Well done! Keep up the good work. I am not a regular writer and have not written to you before, but I felt compelled to change that following the recent release of a certain video.

You are no doubt being inundated with letters expressing various opinions of *The Tomb of the Cybermen*, so I shall not bore you with mine. I would just like to tell you the story of what happened when I first bought the video on the fifth of May. I was staying at my brother's house at the time and he has two younger children aged ten and eight. Between them they had three friends round and all five were playing in the living room when I started the video. For the first few minutes they continued playing and did not pay too much attention to the old black and white flicker in the corner that their uncle was watching. Then, one by one, as the tension increased and the atmosphere began to penetrate the room, they stopped chattering and started watching. They crept up onto the sofa all huddled up together and their eyes, like mine, never left that screen except when the youngest (aged six) hid behind a cushion when Toberman killed a Cyberman and its insides spewed out.

It was a moment of pure magic for me — never before have I seen anything quieten five noisy children so effectively. Three out of the five had never even heard of DOCTOR WHO, and I have never known my nephew and niece tolerate anything in black and white for more than ten minutes or so before growing bored and going off to play somewhere else. I shall leave you to draw your own conclusions from this letter, but for me this says it all. That a programme made fifteen years before the eldest of them was born and, let's face it, to them some doddery old black and white show that they had never seen before could win them over in one short hour and a half is surely a testament to the authenticity and classic status of *Tomb*. The memory cheats? Perhaps in some cases it does, but not this time. It was a moment I shall never forget, and I'm just glad I was able to share it.

John Hudson
Gateshead

Despite the brave face put on by Julian Knott and Jeremy Bentham in *DWB 101*, I suppose all the hype made it inevitable that *Tomb of the Cybermen* would be a slight disappointment. After an excellent opening, cardboard sets and a general aie of cheapness tended to dissipate the atmosphere for me. There are a few shortcomings in the acting too, with poor performances from Roy Stewart and Dilys Watling, and with Fraser Hines making the much-maligned Matthew Waterhouse look like a young Olivier. In contrast, Patrick Troughton is as brilliant as ever. In places the production values don't seem as high as we were led to believe: the power of the central rebirth scene is diluted by cutting away too many times. It's totally illogical for the Doctor to put the Controller in the recharge unit against the protests of Jamie and the others: it's obviously too weak to do any harm where it is, but for no good reason he switches on and brings it back to full strength! The idea of Toberman being partly converted to a Cyberman and then regaining his humanity just doesn't come off, because it's skated over too lightly in the script.

Although there are brief flashes where the Cybermen seem the same buffoons as in *Silver Nemesis*, it's wonderful to see them basically as they were meant to be: giant, menacing and chillingly devoid of emotion. The voices are also very effective, although not as eerie as the more subtle computer-like ones in *The Tenth Planet* (shown at the Tyneside Cinema during a special DOCTOR WHO weekend a couple of years ago).

Overall, *Tomb* remains an entertaining story, but in terms of content, excitement and 'watchability', I still feel *The Seeds of Death* is the best story of the Troughton releases.

To move on to your letters column, I can't agree with the cynical points made by John Deacon and Keith Dando. Discussion and opinion on whether X is a better actor/writer/director than Y are the mainstay of your letters column, and there must be plenty of other *DWB* readers who find these letters compulsive reading, as long as they're well-written. I find it hard to believe that John Deacon can dismiss all of Hartnell and Troughton's seasons as "not proper DOCTOR WHO" and still accept Sylvester McCoy! Apart from the fact that McCoy hasn't a tenth of Troughton's charisma or acting skill (in my opinion), it's fairly widely accepted that he was saddled with a succession of nonsensical scripts. In asking "Doesn't ... truly adult drama ... deserve the money more than a children's serial that is ten years past its sell-by date?" Keith Dando seems to be telling us we shouldn't be DOCTOR WHO fans, and I wonder why he reads *DWB* at all.

Look, Stop me if you've heard this before...but

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Calum Corral
Fairlie, Ayrshire

Tomb of the Cybermen is DOCTOR WHO at its best, easily beating such so-called classics as *The Sea Devils*, *Earthshock* and *Caves of Androzani*. All right, there are some awful accents and ridiculously wobbly sets, but surely you cannot put that against such an excellent story.

There are some great special effects and as for Patrick Troughton, there is no doubt that he is Doctor Who after such an incredible performance. With so many delightful touches he brings to the part, it only contributes to make *Tomb of the Cybermen* a masterpiece.

The second half of episode two is exciting stuff, especially when the Cybermen cut through the membranes to get out of the tombs. The only sad thing about it all is that there is no more evidence to prove to everybody how good Patrick Troughton was; the various episodes which have been 'lost' or destroyed are probably just as perfect, going by what other people have said.

It is interesting to hear John Deacon writing in to ask how can *Tomb* be a classic when fans rely on twenty-five year old memories and when Morris Barry was responsible for such "mind-numbing dross" as *The Moonbase* and *The Dominators*. Now unless we don't know something, how can Mr Deacon call *The Moonbase* dross if he has only seen episodes 2 and 4 — or has he used his twenty-five year old memory? Even though your *Moonbase* photonovel is very good, surely you can't judge episodes 1 and 3 from that. Now as if things could not get much worse, he has to go on and say that proper WHO lasted from 1970 to 1989. Now that *is* dross! There have been only two McCoy stories in my view that have reached anywhere near "all right" status (*Remembrance* and *Fenric*). Everything else, and all the Colin Baker stories except *Two Doctors*, have been pathetic. Surely the worst effects must be in *Invasion of the Dinosaurs* and *Robot*: they make sixties effects look remarkable! As for childish bilge, look no further than *Battlefield* and *Paradise Towers*. Clichéd and poorly acted? What a fine description of *The Twin Dilemma*. As for your letter, Mr Deacon, it was very good to laugh at.

Then Keith Dando from Coventry comes along, just to make matters worse. What gives him the right to go about calling people who think *Tomb* is "above classic status" lunatics? I apologise to both Deacon and Dando for enjoying *Tomb* so much, but what is wrong with harmless entertainment?

Richard Payne
Potters Bar, Herts.

Pedestalled by the fans as *the* classic WHO adventure, I sat down to watch *The Tomb of the Cybermen* with great anticipation. So was I impressed? You bet I was. Here was a chilling family drama where you could almost feel the tension. The scenes of the Cybermen emerging from their tombs was worthy of a big budget film and must surely rate alongside the Autons smashing out of the department store in *Spearhead from Space* as one of the best scenes in WHO's history. The musical score accompanying this scene captured the electricity of the mood perfectly. Patrick Troughton excelled in his role, Frazer Hines was his usual self, and Debbie Watling showed promise although her acting was just a bit too flat. What *Tomb* goes to show is that with good scripts and acting a modest television budget can produce compelling drama, surely a lesson for today's producers. Let's hope that this is only the beginning of a run of classic Troughtons to return — I for one would love to see *Fury from the Deep*.

Claws of Axos, unfortunately, was the complete opposite of *Tomb* in many ways: a script which after the first episode makes little sense, poor acting especially from the regulars, and effects which sadly do not stand the test of time. Yes, here was a sure case of the memory cheating. When first seeing this story I was very young and therefore irregularities in the script didn't bother me — I was only interested in action, effects and monsters. There were, however, some good moments. Roger Delgado stole the acting crown even though he only featured for half the story, the effects of the Axons' faces expanding was effective, and the spaceship when buried in the ground was quite believable and original. An average Pertwee adventure — nice to see again, but couldn't more worthy stories have been released first?

TOMB — NO, TWIN — YES

Dougie Jonhnston
Kirkintilloch

Having rushed out quickly to buy a copy of *Tomb of the Cybermen* on assurance that it was a glossy, fast-paced, witty and stylish production, at least for the time it was made, I was somewhat devastated, or even bemused, to find myself watching a dull, repetitive runaround through a couple of tacky sets that must have taken all of five seconds to design and made, I can only assume, of endless glittery cardboard. A classic, I ask you?

The acting was typically unethusiastic and passive for the sixties — the most unbelievable of the lot was the 'chilling' Shirley Cooklin. She certainly was chilling — she left me totally cold. Characters like Parry and Klieg should have been really terrified, going mad, to give even the slightest credibility to this story, but instead Aubrey Richards and George Pastell looked as if they were at times just sitting, looking forward to a hearty lunch. Compare this to the superb Howard Cooke almost twenty years later as Pex in *Paradise Towers* — much maligned at the time, but at least he threw himself enthusiastically into the role and gave himself some credibility rather than trying desperately to be 'subtle' — the curse of the actor. Seeing this travesty of a story for the first time has certainly reinforced my view, and I don't believe there is anything left that can change it now, that everything that is said about DOCTOR WHO pre-1977 is pure hyperbole and that the true golden era was Seasons 22-24.

As an illustration of this, simply compare the companions — the irritating and distastefully 'affectionate' combination of Jamie and Victoria with the endearing Mel (who didn't even believe it was the Doctor in *Time and the Rani*) — and of course if you do this objectively there is really no contest.

The plot of *Tomb* is deliberately and arrogantly vague, and that is by no means the only fault. The Doctor seems to know everything before it happens, so why on earth does he interfere, open the tomb and come close to letting the Cybermen free, when no one else has the intelligence to open it themselves? Why does Kaftan spend 75% of her time doing absolutely nothing, and the other 25% talking irrelevant drivel? And, I ask myself for the millionth time as episode four draws to a close, *why* Victoria?

The worst fault is surely the hysterical Cybermen. It was a ridiculous fault to try to make a silver mechanical creature like a Cyberman 'sinister' — and it was laughable when it was attempted — and this was recognised and put right by Imagineering for *Earthshock*, and yet this change is inexplicably bemoaned by many fans. Compare the Cybermen who sit so uncomfortably in *Tomb* with the fantastic Tetraps and their totally effective eyrie in Season 24 ... need I say more?

All in all then, *Tomb* is a dull, shoddy and uninteresting production. Some would no doubt say that the underlying dramatic quality should be considered rather than the appalling way it was made, but I believe drama is overrated in television entertainment. If there is anyone left who has not been conned into buying this rubbish yet, then I would strongly recommend that instead of getting this and watching it through bright rose-coloured glasses, they try the same glasses on the brilliant *Twin Dilemma*. They will be pleasantly surprised ...

N Barrie Clark
Cleeve, Avon

I feel that I must respond to Dallas Jones' review of the *Twin Dilemma* video release ('A Change for the Worse, my dear') in *DWB 101*.

I'm fed up with all this seemingly 'fashionable' slagging off Colin Baker. For me, he renewed my interest in DOCTOR WHO after the damage done by Peter Davison. For 'scientific gobbledegook' look no further than the awful *Castrovalva*. I'm not ashamed to say that I liked Colin Baker and hated Peter Davison with the exception of *Earthshock* and his last couple of stories. After growing up with Pertwee, maturing with Tom Baker and dozing off with Davison, Colin Baker's almost psychotic but attention-grabbing Doctor came as a real surprise. I'll conceed that *Twin Dilemma* wasn't the greatest of stories, but it's an enjoyable romp and no way the clanker that the review made it out to be. For real howlers try *Web Planet* and Season 24 onwards. *Twin*'s plot may have a few loopholes but then so do many who stories. As for poor quality sets, well, no DOCTOR WHO story is big budget.

Colin Baker was an eye-catching, uncomfortable but endearing Doctor. He had so much potential and it was sad that this was never fully realised before Sylvester McCoy hammered the final nails in DOCTOR WHO's coffin. Colin Baker did not regenerate on screen into Sylvester McCoy, so as far as I'm concerned he's still the Doctor and McCoy is an imposter!

Martin Rogerson
Kennoway, Fife

Yes, it was true. Having argued with the woman in Woolies, she was right after all. Not for me the delights of *The Aztecs*, no doubt a classic of its period, but instead I am rewarded with Colin Baker's debut as the Doctor, a classic of *its* period. I wasn't disappointed, quite the contrary. I make no apologies for it! I liked, nay loved *The Twin Dilemma*. Why can't anyone see it for what it is. A piece of good, all-round family entertainment. Dallas Jones' review was typical. I expect nothing more than the usual scrutiny down to the loose screw on the wobbly console. What of it? The console on Titan III wobbled. I laughed! It only added to the entertainment. I can't see how it can be put down to its poor budget as the last story to be recorded. The flight controls on BLAKE'S SEVEN wobbled every week. What about its budget?

Colin Baker's performance, for me, was nothing short of excellent. Both my mum and I watched it. She's not a great fan of DOCTOR WHO but remembers Colin Baker as her favourite next to Tom. Why is this? Simply that no one else showed the same eccentricity that Tom pioneered as the Doctor, except Colin Baker. In my opinion, only the Bakers have captured the essence of the Doctor's character.

Back to the video, the only disappointment came from the supporting actors, ie. the Conrad twins ... weren't they terrible?!? The cringe was heard in the first episode with Helen Blatch's "May my bones rot" spiel. Other than that, fine.

The Twin Dilemma doesn't stand out from the majority of DOCTOR WHO stories as one of the all-time clangers though many readers might suggest it. I only wish that one day I can write one of these reviews myself, but someone keeps beating me to it!

Ian Wheeler
Penrith

There seems to have been quite a lot of bad feeling regarding the recent video release of *The Twin Dilemma*, but I can't help feeling that many fans are getting wound up about nothing. With more and more videos being released all the time, we should be a little more grateful — after all, nobody's saying you *have* to buy *The Twin Dilemma* and there were, after all, two other releases to choose from in May. Woolworths probably aren't as ignorant as you might think — they know damn well that any DOCTOR WHO story is guaranteed to sell a certain number of copies and with *Twin* not on sale anywhere else, they'll be laughing all the way to the bank. It should also be remembered that as the first story of a new Doctor, *The Twin Dilemma* has a certain historical importance and many fans will want it in their collection. Apart from anything else, it's nice to see a Colin Baker story on the shelves.

Regarding *DWB 102*, I was interested to read about the JNT/Teynham Productions pilot. Have you been able to uncover any more information on this subject? A photograph or two would be very interesting, if only to get some idea of JNT's vision of 90s WHO. Perhaps you could run an interview with David Burton ...?!?

Finally, have any other *DWB* readers been unfortunate to see AMAZING STORIES on BBC1? For your own sakes, I sincerely hope not!

'TOMB NEEDS TO BE SEEN IN CONTEXT'

John Riley
Tyldesley, Manchester

It is a very long time since as an eager 12 year-old I sat down to watch *An Unearthly Child*, and I was hooked enough to watch every episode ever since!

This memory cheats idea, spread to mislead I suspect, is an interesting one, but in fact I am pleased to report that all the old programmes I have viewed again have pretty accurately proved to be the essence of what my memory claimed. Okay, details sometimes get transposed, but the overview is consistent.

So I feel it's a pity in a way that everyone is so keen to dissect what is 'only' an adventure series — and *Tomb of the Cybermen* is going to be pulled apart more vigorously than most. It was in reality an opener for one of the most consistently good black and white seasons, it was highly competent, but it was only the beginning for that season! It needs to be taken in context, watched one episode at a time so the sense of the cliffhanger remains, and then the rest of the season to follow it. If it could only watched that way I would defy any DOCTOR WHO 'fan' not to have a thoroughly great time.

The tape of *Tomb* was only marred by the ludicrous introduction, which also served to dilute the surprise of a pretty decent (1967-wise) special effect by giving a preview. I though "My God, whose stupid idea was this?" and then later I read the answer to that in *DWB* and was not surprised.

BBC Video, bless their hearts, still can't grasp that the buyers want to see the genuine article on video, and I note they have edited THE HITCH HIKER'S GUIDE TO THE GALAXY. I'm only glad I taped it on the first showing! They hack about at the credits and titles every chance they seem to get — "packaging" I suppose for an audience they perceive as existing. I wonder if it does?

Finally, can't wait to see *Shada* at last — although already the music is non-authentic. Dudley Simpson strikes me as a good choice to write in his own style, but we just can't seem to get it quite right ...

'DISGUSTED'

Philip May
Thornhill, Cardiff

I was one of the lucky two hundred who attended Tombwatch at the BAFTA Film Centre on April 26. The atmosphere was electric as our beliefs were confirmed: *The Tomb of the Cybermen* is definitely one of the very best DOCTOR WHO stories. A shame, though, that the event was slightly marred by the idiot who asked the stupid questions about Jamie's kilt ...

John Deacon's letter in *DWB 101* disgusted me. I am not one of these people who look at the past with rose-tinted spectacles, but I urge him to reconsider and take another look at the black and white era, particularly examples like *An Unearthly Child*, *The Daleks* and *The Aztecs*. 1970's DOCTOR WHO could not have existed without the popularity of 1960s DOCTOR WHO. Interestingly enough, *Tomb* seems to have been something of a 'blueprint' for the way DOCTOR WHO was to develop. Its pacing and ovcerall structure are very similar to those of the best colour stories.

By the way, I'm glad that the legal campaign has fallen through. I would be very pleased to see a new tv series of DOCTOR WHO, but this campaign made all DOCTOR WHO fans look like pathetic trainspotters. I mean, dear god! — I almost stopped even just *liking* DOCTOR WHO for fear of being associated with the people behind this campaign!

LETTER-WRITING CAMPAIGN

RD Barton & AJ Muller
Chatham, Kent

We are writing to ask if you have considered aiming a letter-writing campaign to David Mellor MP, Minister for Heritage, who is apparently studying the BBC carefully. As a letter-writing campaign to the Corporation is all but ignored it might well prove more beneficial to involve someone else who has the power to strengthen our campaign and bring back the series.

Incidentally we believe that Tim Munro should be involved in a bizarre and tragic accident with Jonathan Powell. Without both of these people DOCTOR WHO definitely has a brighter future.

And I believe in fairies at the bottom of the garden.

Stu Price
Seaforth, Liverpool

It is a pity that the Doctor Who Action Committee have reluctantly decided to drop the legal action against the BBC. This is a shame because, personally, I believe this was the only in which we would have seen the return of the Doctor on our screens and not regret paying my licence fee.

The comment on page 7 by Gary was, for me, the highlight of the issue. The farce over the 'Ian Levine saga' just proved how petty Nathan-Turner is.

I also enjoyed the ROBIN OF SHERWOOD article by Tim Munro. I especially agreed with Tim about the end of *The Greatest Enemy*. I never believed that Robin had died. I always expected him to leap from behind a bush exclaiming "Hi guys!" It would be nice to see Michael Praed as the Hooded Man again.

ROBIN OF SHERWOOD

Chris Carroll
Harrow-Weald, Middlesex

I enjoyed Tim Munro's story about the possible return of ROBIN OF SHERWOOD. I read with interest his ideas about Michael Praed returning to the part of Robin: his ideas seem to be the only possible way to enlist Praed back as Robin. Although I would be overjoyed to see Praed return, I would rather see Jason Connery resume the part because he now shows great potential as an actor although his acting was pretty wooden in ROBIN OF SHERWOOD. He has now shown that he can really act and if he was to return — and I do hope so — he could make the part really his.

It was also great to hear Nickolas Grace talking about a return to the part of the Sheriff and that Judi Trott seems to want to resume her role again. I can only hope that the acting, direction and music will remain the same — I will be chuffed to heaven if ROBIN OF SHERWOOD is back on the screen before too long.

Glyn Jones
Wigan

DWB 101 certainly provided food for thought, especially Tim Munro's article *Return of the Wolf* speculating on the possibilites of a ROBIN OF SHERWOOD revival. I must say, however, that I would be wholeheartedly against such a revival if Michael Praed were to return to the title role. After all, he left of his own accord for the bright lights of Hollywood — and fell flat on his face.

comment

A tentative suggestion on how best to return Doctor Who to our screens

"Meet a few difficulties and suddenly everybody's got an opinion. That's how things fall apart."

— Sanders, *Kinda*

Wise words indeed, and ones that pretty well sum up the current state of fandom. Fandom has met a few difficulties, namely that its subject has been missing from our television screens for two and a half years, more or less. Suddenly, every fan has his own opinion — the BBC will bring back DOCTOR WHO, the BBC won't bring it back, the Save Who campaign is our last chance to save the programme we know and love, the Save Who campaign is the worst thing anybody could do ...

See what I mean? Fandom is split straight down the middle, and although it would be a bit extreme to suggest that it is beginning to fall apart, it seems to me that, at a time when fandom should be united in a common cause — not only to persuade the BBC to make a 27th season of DOCTOR WHO, but to ensure that it is so good that we'll get a 28th, a 29th and so on — it appears that little groups of fans, each with its own ideas of how to do this, is going it alone and saying: "My plan to bring back DOCTOR WHO is better than yours, so there!" It is almost like a little competition between rival groups, with the prize being the honour of mounting the right campaign and successfully bringing back the programme, so that the winners can feel really smug on their perch at the height of fandom and look down on the losers and say, "Ya boo sucks to you!"

The most obvious example of this is (was?) the campaign to sue the BBC for not making a programme (and let's be realistic about this) that only has a loyal following of five million viewers in Britain (at the most). "The Committee" forced this campaign on fandom, without thinking it through practically, although a large part of fandom — at least half — realised that this would alienate the BBC from us even more and help strengthen the argument that DOCTOR WHO fans are a tiny group of idiots who really deserve to be locked away, which seems to be as they see it.

Of course, the Save Who campaign has now realised the folly of the original plan, and has opted instead for a press campaign against the BBC, in the vain hope that Jonathan Powell can be toppled from his throne. It is a far better use of the money collected from those who sent in their ten pounds (and the question still remains: who did participate?), but even if the campaign is a sensible, rational argument against Powell — as opposed to lunatic fans smashing tv sets in protest — I still fear that this would hardly put the fans back in favour with the BBC.

So what is the answer? I know that everybody is entitled to their opinions, but if we're to have any chance of success we must find an answer, one that everybody, or at least a large majority of everybody, agrees with. We must have people making their own suggestions about what to do, and once all of the proposals have been heard, we must decide which to accept.

I may as well set the ball rolling with my own suggestion. My idea is simple: send a representative of the fans, elected by the fans, to the Board of Governors at the BBC. This representative would put forward a sensible, carefully thought-out and well-researched argument about why DOCTOR WHO should be brought back, at the same time outlining the weaknesses of Powell's controllership that were so superbly highlighted in Anthony Brown's excellent article in DWB 98.

The side of this argument on DOCTOR WHO should make it clear that the programme has gone through sticky patches before, and that whenever a particular 'era' has begun to flounder, the BBC have appointed a new producer who has brought a new style to the programme. It should be pointed out that this is what has kept DOCTOR WHO such an innovative programme since its inception in 1963. Innes Lloyd, Barry Letts, Philip Hinchcliffe and JNT have inherited the producer's chair after a particularly weak season or seasons, and have brought the programme back into favour as its popularity began to waver. Indeed, Barry Letts took over at a time when DOCTOR WHO faced cancellation and within a year created one of the programme's most popular eras.

My own opinion is that when the BBC rested DOCTOR WHO in 1985 (a wise act, as the show as beginning to look distinctly tired despite the occasional gem), they should have replaced JNT and brought in a fresh production team, full of new ideas for the format and the style of Season 23. Of course, JNT was not replaced: the rest is history.

So it seems quite clear to me that the same thing can be done again, to find a bright new producer capable of putting the programme back on the rails and making it a "vibrant addition to the schedules". It may even be a good idea if this representative could present to the BBC a portfolio of sample scripts and storylines from past successes of DOCTOR WHO script-writers. I feel that such luminaries of the pen as Chris Boucher, Chris Bidmead, Louis Marks, Robert Banks Stewart and Terrance Dicks, to name but a few, would not be totally disinclined to propose a storyline or two, just to convince any doubters in the Board of Governors that quality WHO is not impossible.

To supplement this, I feel that it would be rather a good idea to include one or two ideas from fan writers, just to show that there is a wealth of talented and enthusiastic writers who could take doctor who through the nineties. Any budding Robert Holmeses — and I'm sure there are some — could send their masterpieces to a central address, perhaps *DWB*, and the proposals could be judged to select the best four or five. Given that Barry Letts and Terrance Dicks are judging the Save Who competition, I doubt they'd have any qualms about doing it.

So that's my suggestion. The representative would have to be someone totally loyal to the programme, who could present such a case to the BBC without going over the top, but I can think of a few people who could do it. Of course, there are bound to be people totally against my idea, so it would be nice to hear from other fans who have their own ideas for a successful campaign, as the more alternatives there are to consider, the more likely it is that one of them will be successful in creating a Season 27.

Any takers?

Simon Kinnear

Even those fans of the series who disliked Jason Connery should remember that his episodes were filmed around seven years ago. Not only has he matured as an actor in the intervening years, he is undeniably a bigger 'name' than Praed and deserved another crack at the role — however long it takes.

If there were any casting problems with the series, I never saw them as lying with Jason Connery, but the rest of the cast (except Mark Ryan as Nasir). Can there ever have been a less credible Will Scarlet than Ray Winstone who would look at home in EASTENDERS? How could anyone believe in Nickolas Grace's Sheriff or Robert Addies' Gisbourne? Could they seriously be expected to outwit and kill *any* Robin Hood which Herne threw at them?

Although he played the Baron de Belleme, Anthony Valentine would have served the series better as the Sheriff of Nottingham, with perhaps Christopher Neame as Guy of Gisbourne, who may be older than Jason Connery, but traditionally Robin was no more Gisbourne's half-brother than he was Will Scarlet's, whatever *Prince of Thieves* might claim. I would also have welcomed Pat Roach as Little John, but he was probably filming AUF WIEDERSEHEN PET at the time.

I have my doubts that ROBIN OF SHERWOOD will ever return, but I can't help feeling that Michael Praed's reappearance in any revival would be nothing more than one of the "cheap cop-outs" which Tim Munro so rightly dreads. In short, Jason Connery *must* return — and survive, even if the villains are killed off.

Moving on to DOCTOR WHO, I am delighted that the conversion of *The Dæmons* from black and white to colour has been successful. I must admit that I had my doubts as to the wisdom of such a project, bearing in mind the abysmal attempts to colour old Hollywood films, but from what you say the finished project should be well worth seeing. Perhaps the process could be used on other stories held as 525-line conversions and 625-line black and white prints.

Anyone with a genuine interest in the programme should be pleased by the success of the project. The LATE SHOW team obviously realise that JNT is no longer the series producer and there is no logical reason why he should have been consulted on the matter. Richard Fitzgerald's review of *The Pertwee Years* sums up my feelings perfectly and we can only imagine how much better the production would have been with Barry Letts and Terrance Dicks as consultants, to say nothing of Jon Pertwee being allowed to write his own script!

By the way, despite the teething problems with the changeover to DTP, the magazine looks much better!

Jim Hope
Cambuslang, Glasgow
I read with interest Gary's comments in *DWB 101* about *The Twin Dilemma* and I agree with you 100%. It was one of the most pathetic pieces of DOCTOR WHO (and indeed television) of all time.

My second point concerns the actions and childish antics of once John Nathan-Turner towards Ian Levine and Jeremy Bentham. In my opinion a disgraceful act towards these two gentlemen. Regarding his antics about *The Dæmons*, is he annoyed that it wasn't his idea for it to be colourised? Does he give the go-ahead for such projects, and does he own the rights for *The Dæmons* — or do BBC Enterprises?

Duncan Harvey
Norwich
I received my copy of issue 101 just after having watched *Tomb* and I thought I'd add my views to the deluge which I expect you are receiving. Yes, it is a brilliant story which, aside from the flying Toberman and flying Cybercontroller, has stood the test of time well. *Tomb* was never going to be as good as fandom expected, no story could, but thankfully it's good enough to avoid any 'revisionist' backlash. I'm afraid, however, that I cannot agree with the general slagging that *Twin* received. Yes, the story does contain many flaws and the production seems lacklustre, but it is entertaining. I remember watching in 1984 and instantly liking Colin Baker's portrayal of the Doctor. Indeed, *Twin* sets the tone for the whole Colin Baker era, poor but generally entertaining scripts and Colin Baker superb throughout. How anyone can name *Twin* as the worst ever story is beyond me. Considering how it is universally attacked, you'd think it was a McCoy story. Flawed *Twin* may be, but it also had the difficult task of following *Caves of Androzani*, impossible for any story. it is here that the mistake seems to have been made: *Caves* should have ended the season — it was a tactical blunder to screen *Twin* at the end of Season 21.

I'm intrigued by Gary's mention that the colourisation of *The Dæmons* has been a success. If this is so, then why was it hidden away in the comment section? Also, I can't understand the logic of colourising *The Dæmons*, or at least picking that story immediately. Surely the episode that is crying out for colourisation is *Planet of the Daleks* part three. Then all the conditions for a successful video release would be met. BBC Video could release it for £20 and Joe Public would see it, think "Daleks, I remember them" and consider buying the tapes. Let's hope the same people buy *Tomb* for the same reason. I have my fingers crossed that *Tomb* will sell 30,000 but to be honest I doubt it. To many people it will be just another tape. The addition of the Macrovision copy protection was a very shrewd move, however, and should boost the sales.

I'll end by comparing the cynicism of BBC Video to the refreshing change that ITC Video represent. Good value cassettes, brilliant picture quality (with the exception of SAPPHIRE AND STEEL) and a superb range of programmes. It's great to see the work of Dennis Spooner, Ralph Smart, Monty Berman and Cyril Frontel getting a wider circulation. How about an interview with those at ITC Video, obviously a company which does not view those who appreciate their products with contempt. In general another fine issue marred only by the somewhat drab over ... and I'm sure I'll get used to the new logo: to coin a phrase, "it is the logo, whether I like it or not!"

The colourisation process is dependent on the availability of a reasonable (but non-transmission quality) colour copy in the first place — hence The Dæmons, Terror of the Autons and The Silurians are all likely candidates. I'm not aware of the existence of a good (or indeed any) colour copy of Planet of the Daleks 3. Can any readers correct me on this?

Jeremy Spencer
Macclesfield
I have just seen *Tomb of the Cybermen* and it was an all-time classic. It certainly wasn't all hype of 'memory cheats'. I was amazed by the pace of the story, which never let up for a minute. Thankfully the story is back in the archives and forming an important part of the history of Doctor Who. The only disappointment was the interview with Morris Barry, which didn't go into much detail and wasn't scripted. The price hike by BBC Video for this story was not justified but was expected.

Hopefully the BBC will track down more lost stories. I seem to remember in 1974 BBC Wales used to show Doctor Who for a while on a Sunday. I wonder if they have retained any episodes (eg. *Invasion of the Dinosaurs* part one). It's just a long shot, but you never know. I have just watched TV's Greatest Hits on 1975 showing *The Android Invasion*. They said that the show had ratings of 7 million, but I thought it was around 12 million. There seems to be a difference in figures somewhere, or could this be a BBC ploy to discredit Doctor Who's past?

Referring to Nick Setchfield's letter (*DWB 100*) about a story that Jon Pertwee and Reed de Rouen wrote, an American Sci-fi magazine called *Fantasy Empire* in 1982 (#3) which had a feature on Jon Pertwee showed that it was a seven-episode script which had three tentative titles: *The Labyrinth, The Brain Drain* and *Dr Who and the Spare Part People*. It is also stated that it was not used, due to lack of finances at the BBC. It would be hoped that if the scripts still exist, Target might print the story one day.

The seven million quoted refers to the number of households, not people, tuned into the programme. The BBC's own figures measure individual viewers, but the JICTAR household ratings are used by TV's Greatest Hits as they measure both BBC and ITV programmes of the time.

IS AUDIO THE FUTURE FOR DOCTOR WHO?

Guy Roberts
London SW6
Following the very welcome return of *The Tomb of the Cybermen* to the archives, I think it is time that we had a full listing in *DWB* of exactly which episodes are held by the archives and which 110 are still missing. It would also be interesting to get the story on those episodes that have been returned since the destruction of so much material by the Philistines at the BBC. *(See page 11.)*

I took *DWB*'s advice and bought a couple of the Audio-Visual DOCTOR WHO tapes and thought them very good — particularly *Deadfall*, although *Requiem* was a bit too much influenced by Douglas Adams for my taste. In fact, these AV tapes were so impressive that one wonders what couldn't be done by the BBC if they put their minds to creating a series of new WHO audio stories? It would have to be far more like the AV tapes than the ghastly *Slipback* of course! I think that certain tv stories that did not quite work on the screen (like *Battlefield*, for example) might have done far better in an audio format. The great Target novelisation of *Battlefield* shows what a good story it was and our imaginations could probably provide better special effects than the cash-starved BBC. I think that audio would also provide a new outlet for Sophie Aldred, whose rather dark relationship with the McCoy Doctor is emphasised in *The Curse of Fenric* and most of the New Adventures. Sophie could also shine on radio even more than tv.

Finally, I notice that Andrew Setchfield of Chingford believes that Bonnie Langford "played a memorable and noteworthy character ... who was cut off in her prime." Should this man be allowed to play with sharp objects I ask myself. Keep taking the pills, Andrew ...

WHO IN HONG KONG

Gary Reed
Hong Kong
Having been out of the UK for the last four years my contact with *DWB* has been a little ad hoc to say the least. Australia was an easy place to track the thing down; Hong Kong less so. (So, a big thanks to Graeme Woods for issue 101.) (And yes, I live in Hong Kong, but more of that later.) Since I departed the UK, the magazine's style, if not always content, has gone up in leaps and bounds. For news, information and historical WHO material, especially photos, I can't fault the magazine. However, I must admit to not liking the sometimes self-sycophanticism. But then *DWB* isn't the only only WHO publication to delude itself in its own importance. WHO fandom and fans generally seem to love patting themselves on the back. I'm in partial agreement with John Deacon about fans who let WHO govern a disproportionate part of their lives (but not the rest of his letter). I have a lot of sympathy with Neil Palmer too. WHO fans are intolerant and they always have been as long as I've been aware of fandom. The old "Tom Baker is better than Sylvester" argument is a pretty dull read after ten years or so. Personally I think Tom Beker was the best, but that doesn't stop me hoping the new Doctor will be better, whoever that may be. The bottom line, of course, is if you dislike an actor so much, don't watch — TURN IT OFF! It's quite simple really. JJB's views on the return of *Tomb* and the price-hike were spot on. How can the BBC justify it? If we're paying for the extra Morris Barry interview this time, how come we didn't pay more for *The Hartnell/Troughton/Pertwee Years*? (I didn't in HK, I don't know about the UK.) Surely it'd cost no more for an appearance by Pertwee or McCoy than Mr Barry (no disrespect intended)? That said, I'll still buy *Tomb* as and when it arrives back in Hong Kong.

And so to *Tomb*. I must admit to being quite stunned and pleased to receive *DWB 101* and discovering not only did *Tomb* exist, but it was being released so soon. The only clue I'd had was *Starburst* this year which I'd disregarded as an April Fool. I gather now that the rumours and find were going on for months. Better late than never. I was even more surprised to read that the story had been found in my back yard, so to speak. But, to quote Keith Dando, "who are these mysterious tv stations that return material?" I'd really like to know which Hong Kong tv station had *Tomb*. Working in Hong Kong for several years now, and knowing how Hong Kong works generally, I'd say it's a fair bet that there's more episodes to be found here. I know WHO hasn't been on television here for several years (try going into a bookshop and explaining what WHO is — nobody seems to have heard of it) although it was Tom Baker when it last appeared according to the one person I know who has seen it. Not that that helps much in the search for black and white and Pertwee episodes. (Going back to Mr Dando and Ian Beard's letters, I agree, there must be more information of who was sold what and when. Perhaps this is the information to be used if the Beeb sets up their lost episode office? Who junked what and when and why would be an interesting read, though hopefully it could be done without it turning into a witch-hunt after the facts being known. How about it, Gary?)

WHO in Asia. Virtually non-existent, alas. Outside of Australia and New Zealand, the only other places I've caught the show are Malaysia and Singapore. Australia and NZ are well documented. Malaysia was showing batches of four stories as a sort of mini-season. The last one I caught was several years ago now. It contained *Full Circle, State of Decay* and *Destiny of the Daleks*, I think — the final story came from Tom Baker's last season. For some reason Singapore does stock the older books (American editions too), as does Hong Kong, but Malaysia doesn't. The books I have found are all pre-Colin Baker. The new books are nowhere to be found — you have to find a bookshop that's prepared to order them for you. *Doctor Who Monthly* has never been seen here. *Starlog* and *Starburst* turn up fairly regularly, as do the BBC videos, although apart from the Years tapes I've never seen a black and white on the shelves. So fingers crossed for the Dalek/Cybermen specials, *Tomb* and *The Aztecs*.

WHAT IS 'THE TAVERN'?

Darren Saroka
London
In case all your readers are wondering about 'The Tavern' that is so often mentioned in *DWB*, let me tell them about it. It's a pub in London just off the Tottenham Court Road where all the 'big' Doctor Who fans like David Howe, Alec Charles and Anthony Brown go to socialise and talk about Doctor Who. We also have a lot of fun and sometimes even stars like Mark Ayres or Paul Cornell turn up and we tease them something rotten. It's a great life being in fandom. Come along, it's on the first Thursday of each month and as long as you're 18 you can meet all of us and have a lot of fun. See you there!

RED DWARF

John Hall
Raynham, MA, USA
I enjoyed Richard Molesworth's analysis of RED DWARF, and have several comments regarding both his article and the series itself. First of all, I wish you had warned readers that in-depth plot details of Season 5 — which has yet to air in America — were going to be revealed; I was halfway through the article when I came across information I wanted to learn for myself.

I recently had the chance to see Seasons 3 and 4 and noticed a few inconsistencies, for example Rimmer operating the SOS controls in *Marooned*. As a hologram he has a small degree of physical presence, but certainly not enough to toggle switches! Also in that episode, Rimmer detected the exotic aroma of burning camphorwood, but in the next episode (*Bodyswap*) he intimated that holograms have no sense of smell, taste or touch!

The changes in Kryten's appearance and character are probably due to being repaired by Lister, as Season 3's scroll mentions. Perhaps this explains Kryten's inconsistencies as well. In *The Last Day* he lies to his would-be replacement about the existence of Silicon Heaven, but in the next episode (*Camille*) Lister is trying very unsuccessfully to teach Kryten how to lie!

Concerning Richard's gripes about the number of Starbugs on Red Dwarf, I would think that a spaceship as massive as Red Dwarf could easily store hundreds of Starbugs. And I too will scream if I see the shot of Starbug tumbling through space used yet again!

DOOMWATCH

Chris Patient
Norwich
Issue 101 was excellent. The article about ROBIN OF SHERWOOD was extremely interesting and encouraging. May this series return to our screens soon.

I have recently written to both BBC Video and Doctor Who Books. The BBC I asked if they had any future plans to release any more DOOMWATCH episodes on video. Their reply: a BBC Video catalogue. To Doctor Who Books I wrote on a number of different subjects, ranging from reprints of out of print books to the shabby Alister Pearson 'floating head' covers. Their reply: a Doctor Who Books catalogue.

Now, I appreciate that each of these companies have many letters and enquiries, but I would expect, on the pre-typed letter that they enclosed, a statement to the effect of 'your comments have been noted'. At least that would not make me feel that I have wasted the postage.

What I have seen of DOOMWATCH has given me the impression that it is the best tv that the BBC have ever made. However, I have discovered over the past year or so that coverage of this series is severely lacking, although the interview with Simon Oates in the *TV Zone* Spring Special was very good. Are there any societies or books where I could find out more information of the missing and unreleased episodes?

Ray Rainbow
Rugby
Ever since I bought the two DOOMWATCH videos over a year ago I have been trying to gather information about the series. Imagine trying to write an appreciation for a fanzine when you've only seen four episodes! Please can you organise an informative, in depth feature? I need information, if only to satsify my own burning curiosity!

We carried an in-depth review of the episodes on the BBC tapes in issue 89, which provides some background information, but until we can do a more general article your best bet would probably be the fanzines Time Screen and Star Begotten. The former advertised in the last issue of DWB and may have some relevant back issues available. The latter is an excellent and very informative A5 zine by Nick Cooper — write to him at 31 Gipton Wood Avenue, Oakwood, Leeds LS8 2SA for details.

Stephen Trump
Upminster, Essex
I looked at the list of all-time classics proposed to be shown next year and was somewhat amazed that nearly all titles are available on video. Surely it would generate more interest if non-video stories were shown? In the case of a Troughton story then *The Seeds of Death* could be shown so we could at last see those missing cliffhangers/reprises and chopped scenes. *Pyramids of Mars* would provide this opportunity too, so its inclusion (as mentioned) would be welcomed.

On a different subject, I've collect all BLAKE's 7 releases and cannot understand why tapes 15 and 16 are given a U rating while all the others are PG — it looks odd on the shelf having two different. Also, the 'two complete episodes' flash is missing from the cover. Mistake? Rush job? Who knows. By the way — you used to print all the covers in your excellent magazine!

We haven't printed the last few B7 covers for a variety of reasons, including not receiving them in time from the Beeb (no point in printing something that anyone interested will have bought by then anyway) and — most heinous of all — the ubiquitous lack of space. Apologies!

Graeme Bassett
Grimsby
No need to apologise — *DWB 101* was a great effort. I can't speak from a technical viewpoint, but to me layout and typeface are only bad when they're so noticeable as to inflict pain on the reader. This wasn't.

I'm surprised that none of your readers have commented on *TV Heaven*, if only because it gave us a chance to set DOCTOR WHO and all those other fantasy shows in context. 'Memory Cheats' seems to be a favourite *DWB* buzz phrase at the moment — but I was surprised at how reliable the memory could be at times. The first episode of PLEASE SIR, for instance, was just as funny as I remembered it, but this time around I got a bonus because there were also a lot of throwaway lines and subtleties of performance that I obviously couldn't catch as an 8 year-old. (By the same token, I would hate to see an edition of CRACKERJACK from 1968. I can recall laughing so hard at Leslie Crowther and Peter Glaze that my sides ached. Something tells me I wouldn't find them so funny today.)

Still, I hope John Deacon of Derby had chance to watch *TV Heaven*. Maybe now that he's had a chance to see some proper drama from the Sixties like *A Magnum for Schneider*, he'll consider two possibilities: (a) when people wanted to watch superior drama they turned to ARMCHAIR THEATRE or THE WEDNESDAY PLAY — when they wanted to watch child-like bilge they turned to DOCTOR WHO. (b) The majority of British tv shows of that period were "hamfistedly made".

I can't argue with John on one fact. I was a child in 1968 and I loved DOCTOR WHO. Perhaps because of this fact I tuned into the recent repeats of *The Mind Robber* expecting to see a kids show rather than EDGE OF DARKNESS. And for what it was, *The Mind Robber* was much better than I'd expected.

Still, I don't suppose John has much to worry about. I'm glad that British tv companies have finally decided to screen these raves from the grave, but I can't see it lasting for long. Once high definition tv becomes common I suspect it'll be hard to find any old shows that aren't made on film being repeated.

DWB'S NEW LOOK

Steve Rogers
Beccles, Suffolk
The new logo is hard, unfriendly, very militaristic and very striking — especially against the red background. It'll take some getting used to seeing this each month!

The letters pages: two pleases here. (1) Can we go back to having 'lead letter'. There is nothing wrong with Russell T Davies' letter, but it just seemed awkward as the first letter on the page. It would have been better to have started with Keith Dando's letter as this raised some interesting points. (2) Can the dates of the letters return. These are very helpful reference points if events have been superceded by the time the letter's printed. I enjoyed the photonovel and Tim Munro's *Return of the Wolf* — great idea. I also like the new review section at the back — well executed!

I might be more inclined (or indeed, able) to date the letters if correspondents do so themselves — which you didn't, Steve!

Simon Patrick
Bexleyheath, Kent
I am writing to ask why you publish your magazine quite so irregularly? Having read in the editorial of issue 100 that you were taking a break, I left my trip to my local specialist shop several days longer than I normally would have done. But no *DWB*. I was told maybe next week. I left it two weeks before I returned only to be told still no *DWB*.

Now I know your nearest rival *The Frame* has ceased publication, and judging by your readers poll (of which I was one of the 202 who bothered to return it out of apparently 6000 readers) we are all very happy with the content, but I feel you may be resting on your laurels just a bit too much.

Apart from that gripe, I think the magazine is exceptional and quite unique. The new logo is pretty good, but why the Peter Davison cover? I thought a magazine's cover usually reflected what was inside, but there wasn't a mention of anything even remotely to do with Peter Davison.

Oh and er ... by they way, *The Tomb of the Cybermen* is pretty damned good, isn't it?!?

Briefly, the reasons behind the two month break — Gary was in Australia for most of March, and I was in the States, hardly conducive to efficient editing! Add to this the problems of setting up the DTP system, my starting a new job and the fact that the previous three issues appeared within the space of some six weeks ... we hope you'll forgive us. DWB should be published on a regular monthly schedule in the new format. And Gary says that anyone who couldn't see the connection between having Peter Davison on the cover of our 100th issue (both 100 not out!) must lack a sense of humour!

Ann Nichols
Sierra Vista, AZ, USA
My sister just brought over your April issue to show to me. We both dislike your new logo. She says it reminds her of Nazi Germany. I used to think it was unfortunate that you old logo seemed to say "Dweeb" (an insult, roughly equivalent to "twit"), but the new logo shouts it!

And finally ...

John Ross
Johnstone, Renfrewshire
Lurching lasciviously from the festering belly of Babylon, where lies issue from every orifice, came the adulterous hag once again, the Holy Grail clutched to her heaving bosom, pendulous breasts swinging like roof-tilers' nail bags.

We, remaining members of the pitiful Anoraks, gazed in awe at that little box, displayed so brazenly, and ached for the sweet flower within.

We had heard the tales of that most heavenly treasure, taken from us so long ago, many times from the old Queens of our number — but the old Queens were many, and notorious. They had shrieked with delight when told of the Return and the stale colour of old dreams hung heavy in their wake as they wafted around in nostalgic delirium.

It was as we had always suspected: they hadn't had their hands on a good box in years.

As Eric Morecambe used to say, there's just no answer to that ...

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The Mark of Destruction

The truth behind the missing episodes of Doctor Who

The recovery of The Tomb of the Cybermen and the restoration of The Dæmons to its original colour status has provoked renewed interest in the phenomenon known as 'The Missing Episodes of DOCTOR WHO*'. Now for the first time ever, former* DOCTOR WHO *script consultant and top record producer IAN LEVINE — at the forefront of the hunt for missing episodes for over fifteen years, having turned up or saved no less than 35 black and white episodes and a further 30 Pertwees in colour that would otherwise only have existed in black and white — spills the beans in painstaking detail in this absorbing two-part feature as recounted to Gary Leigh at his West London home on May 31st 1992.*

WE WERE PIONEERS in the earliest days of video. There were very few of us and we were all interested in the same thing at the same time. I first saw a video recorder in January 1976. I was involved in record production for a guy called Dave McAleer who was working at Pye Records at the time. He was a casual fan and had watched DOCTOR WHO since he was a kid. One night I stayed over at his house and he showed me this video recorder on which he'd taped *Brain of Morbius* part one from the previous Saturday, just so that he could watch it again during the week. The machine was a silver Phillips 1500, the first domestic recorder issued, and it took one-hour tapes which were half an inch thick and which played with two reels which, if you can imagine, sat on top of each other, not next to each other like on an audio or video cassette. They sort of sloped downwards in rollers which moved diagonally down from one reel to the other on the bit that went across the heads — it was a very antiquated system but, when it was working well, the picture was almost up to U-matic standard. But they were very erratic and you would get wobbling at the top of the picture or colour breaking up into blue at the top if the tape wasn't tracking properly.

Anyway, I was so excited I sat down and watched *Brain of Morbius* part one twice in a row. I never thought at the time to ask Dave to keep the tape because I never imagined I'd soon be getting a machine of my own because they were very expensive. At the time I just let it go, but I started to think about it and for months afterwards I wished I had one to record DOCTOR WHO off-air. That summer while DOCTOR WHO was off the air the bug really got me, so I saved up and by August I bought a Phillips System video machine, at exactly the same time that my mother bought my father one as an anniversary present. By then the 1500 had given way to the 1501 and they cost £450 each and the one-hour tapes were £20 a throw. The 1501 was a black machine and of much better quality than the 1500 and I bought mine for the sole purpose of taping DOCTOR WHO, which didn't return for another four weeks and I was dying to get my first episodes.

During this period I started to take a particular interest in DOCTOR WHO and I wondered if there were any other fans around that had videos, so I phoned up the production office and Philip Hinchcliffe's secretary said no, there wasn't any way of getting videos of old stuff, but she did give me the DWAS Historian Jeremy Bentham's address and phone number. Up to that point I'd never had any contact with fans, although I'd been an avid fan myself from the very first episode when I was ten years old.

By the time *The Daleks* was on I had bought some school exercise books and religiously started writing down the plots. I also taped each episode on a little reel-to-reel recorder that only held 15 minutes and the tape would only go one way, so I would tape the sound for the first 15 minutes, make notes for the last 10 minutes and then attempt to write each episode out word for word in an exercise book before the next episode came along because I only had one tape! I didn't get a proper reel-to-reel recorder until *The Chase*, and from then I started taping every single episode off the air and wrote them up word for word and then wiped the tape off to use again because, as a schoolboy, I couldn't afford to keep them. Only Richard Landen has kept pristine audio recordings to this day, which he started with *The Myth Makers*, and which are being used for the BBC Audio Collection's releases in July.

Because there was no such thing as video recorders and no way of preserving DOCTOR WHO, I was keen to get the stories down on paper so I would never forget them. I did this continually up to *The Tomb of the Cybermen* and I then I sort of got lazy and they fell further and further behind and I'd make notes to refer back to it. In the end I went further but they weren't very accurate because I'd lost some of my notes. I also went through a period when I lost interest in DOCTOR WHO, from *The Mind Robber* — which I thought was so much crap — through to *The War Games* when I got back into it, so most of *The Space Pirates* is the only WHO I've never seen. I got really back into it by the end of *The War Games* and I was fascinated by Pertwee's first season, then I was away at university in '71 for most of his second and I missed *The Mind of Evil, Claws of Axos* and *Colony in Space* as my mind got taken up by other things like my early DJ-ing. I got back into it again with *The Dæmons* compilation and I never missed anything from that point onwards. In fact, when I was DJ-ing in the mid-70s I remember I used to purposely wait until the episode finished before I left to travel 90 miles to work, even though it made me late — I wouldn't miss it!

It was always a very active part of my life, and by the time *The Seeds of Doom* was on, which was just before I bought my video recorder, I was really as interested again in DOCTOR WHO as I'd been when the Hartnell and early Troughtons were on. So I phoned Jeremy, who'd never seen a video recorder, and the then DWAS exec. were very excited by my news and they held an early meeting (the Society had just been formed). There was Jan Vincent-Rudski, Stephen Payne, Richard Landen, Jeremy Bentham, Keith Barnfather and Gordon Blows, just very prominent DOCTOR WHO fans and what are now sometimes called "the elder statesmen", and they specially hired out from the BFI a clip from episode two of *The Dalek Invasion of Earth* ('*The Daleks*') which was 12 minutes long and started with the Daleks telling the rebels to lay down their arms, and included the main scene — which we all loved — of Hartnell having to use the magnet to make the key come out of the crystal box so they could escape from the cell. Why the BFI happened to hold this clip no one knows, but that didn't matter; we watched it and we were absolutely rivetted. This was the first time we had seen William Hartnell since he'd been on (save for *The Three Doctors*). Don't forget, at that time nobody had a video and in 1976 nobody had seen any old DOCTOR WHOS. There had never been any old repeats outside of a year, there were no out-of-Doctor repeats, we had no access to anything, and here we were watching William Hartnell and we were raving; we watched it a couple of times in a row, we loved it so much.

'THE THOUGHT OF BEING ABLE TO WATCH AT A TIME UNSCHEDULED WAS MAGICAL'

Then Richard Landen said "I know someone with a video who's got a couple of DOCTOR WHOS". So I was all excited and Richard took me around to James Russell's House (Ken Russell the film director's son, who's recently been involved with me in colourising *The Dæmons*), who had a beautiful house in Notting Hill Gate. James's father had bought one of the early video recorders five months before mine between the weeks of episodes two and three of *The Seeds of Doom*, so James had taped episodes three to six and then he taped the repeats of *Planet of Evil* and *The Sontaran Experiment* which were shown during the summer. I sat there for a couple of evenings in a row and watched all ten episodes. The thought of being able to watch at a time unscheduled was magical — everybody takes it for granted now that you can go to WH Smith and buy *The Tomb of the Cybermen* off the shelf, but they don't understand what a thrill it was in those days to watch those first off-air episodes. Of course I wanted my own copies of them but nobody had two compatible machines to copy them. However, James did find a way for us to put the 12 minute BFI clip onto video, which he got someone to do.

Season 14 began and James and I started taping on our machines *The Masque of Mandragora, Hand of Fear* and *The Deadly Assassin*, and then the one-hour omnibuses of *Pyramids of Mars* and *Brain of Morbius* which were shown during the Christmas break. Also around Christmas '76 Jan Vincent-Rudski traced a guy in Leeds called Angus Tawber, whose father had an old 1500 machine, and who had managed to keep a tape with *Revenge of the Cybermen* part four on it. So we were jumping up and down and going crazy because here was the season *before* last — we couldn't believe that we'd found something so old as *Revenge of the Cybermen* part four! James was in the Lake District at the time and I picked him up, we drove all the way over to Leeds, borrowed the tape and drove to Blackpool and borrowed my father's machine which we hooked up with mine. We couldn't copy video to video because there were no leads on those old Philips so we had to put it through the aerial lead and try to tune one machine into the other that way; it was quite an unsatisfactory way of doing it, to say the least! So we copied *Revenge of the Cybermen* part four, the 12 minute clip from *Dalek Invasion of Earth* part two, and the various episodes that James had accumulated prior to Season 14 which he'd brought with him, so suddenly my DOCTOR WHO collection was starting to take shape. At this time I was working in the music business and was in London weekdays and my flat in Blackpool at weekends.

The following month, January '77, Jan bought his machine, a 1502 which was the next model on though it was never as good as the 1501 because it was very erratic and sometimes drifted and fast-forwarded through bits. So there was now James, myself and Jan with video machines — no one else we knew of — and the three of us taped *Face of Evil, Robots of Death* and *The Talons of Weng-Chiang*, and then the *Whose Doctor Who* documentary which Tony Cash produced and which led us starting to find more episodes.

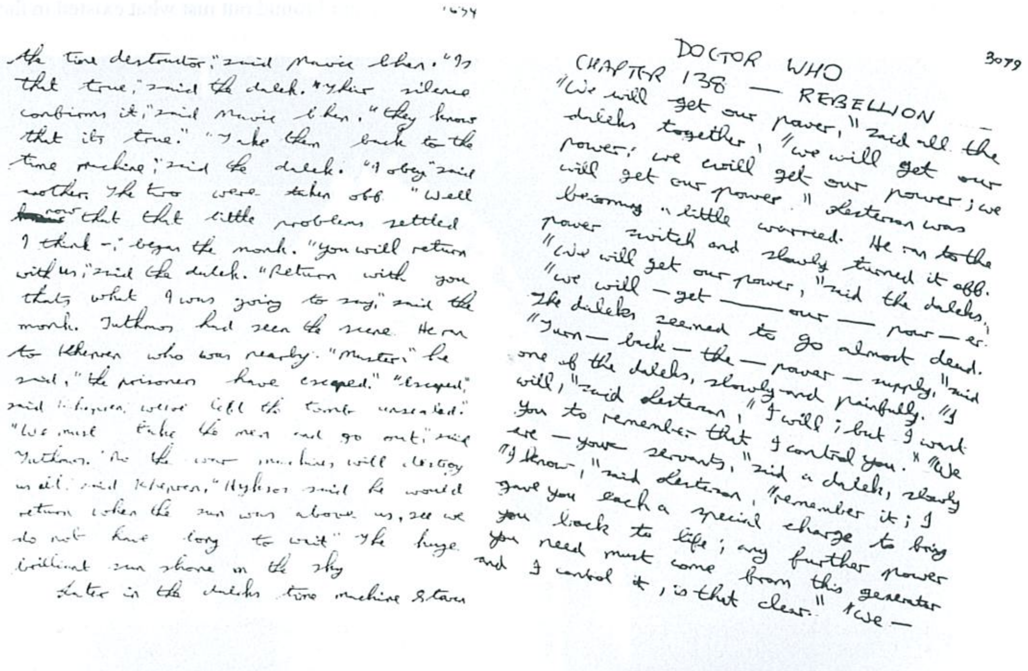
As DWAS President Jan was being consulted on the documentary front and in return Tony Cash lent them episode two of *The Web Planet* ('*The Zarbi*') to watch. We all went around to Jan's house and watched it and of course we wanted to know how we could get it on to video because it had to go back the next day, and we came up with an ingenious scheme. Stephen Payne filmed off the screen it was projected on with his Super 8 camera and made a separate audio recording. The Super 8 films only lasted ten minutes at a time so he used three reels which we then had to edit together into one big reel and then synch the sound in … it took forever to do. I then found a place in Brighton that put it on to video cassette, so we managed to get a ropey copy of part two of *The Web Planet*!

And then the great big find. In early '77 Jeremy had been in touch with a fan called David McGee in Australia, whose father had rescued three DOCTOR WHO prints when they were being junked from the ABC (Australian Broadcasting Corporation). These were *The Chase* 1, *The War Machines* 2 and *The Faceless Ones* 1. (It soon transpired that only The War Machines episode was missing from the BBC although we didn't know at the time what did exist — we'd heard rumours and we knew some of the stuff that the *Whose Doctor Who* documentary had found, but we were never sure.) David sent these over on U-matic which is the machine system we still use today, but of course we had to then find a way to copy them onto Phillips to watch them. Also around the *Whose Doctor Who* time Keith Barnfather was very friendly with a girl who worked at PEBBLE MILL AT ONE and, as a favour to him, she had the first episode — *An Unearthly Child* — put onto video on a Phillips cassette. Myself, Jeremy and Jan had been discussing what we remembered in the first episode and there it suddenly was, we were able to go and watch it! So, by the time the documentary went out in April '77, we'd only been collecting for seven or eight months in the pioneering days and we'd already got quite a big collection, and there was still nobody else with video because the early prototype VHS model wasn't available until 1978. U-matic had existed since '75 and they were the most stable format, but at £2000 none of us could afford one, so we hired one to copy the episodes from Australia and put them onto our Phillips system, and we were very impressed with the quality.

We were at the stage now where we'd got all these DOCTOR WHOS and were thinking "where are we going to get any more from?" Myself, James, Jan and Richard — who was very keenly following and taking an interest but hadn't bought his own video machine yet — were the pioneers of DOCTOR WHO video collecting, and we sought out every avenue that could possibly lead us to more jewels.

At the time I was doing all this collecting, in January '77 I went over to Cannes in the south of France for the annual music convention, MIDEM. BBC Records always had a stand there and Terry Sampson was the head PR person at BBC Enterprises at the time, and was also in charge of the DOCTOR WHO exhibitions with Lorne Martin. Because of the Blackpool exhibition, Terry was in Blackpool all the time and he used to regularly go to my parents' old nightclub called The Lemon Tree and so he knew my mum and dad very well. So I went up to him at MIDEM and introduced myself as Ruth and Sidney Levine's son and he was instantly friendly and very nice, and on the way back to London we sat next to each other on the plane and we talked all the way home. I told him about my interest in DOCTOR WHO and how we were trying to get these videos and how nice it would be to get some old ones and he said he would do what he could to help. He spoke to someone called Arthur Jearum who was in a division of BBC Enterprises called Non-Theatric Sales who sold things like THE SIX WIVES OF HENRY VIII to schools and army bases. The first answer, after talking to him, was "No, we can't sell DOCTOR WHOS privately to any individual — it's not allowed", but after months of talking Terry finally got me in as a favour, although he wasn't supposed to, and Arthur Jearum said "Okay, but we can't sell anything that's more than seven years old because we have this copyright problem". This was 1977 so anything had to be from 1970 onwards, so I put my head together with Richard, James, Jan and everybody and the one story that we agreed had achieved legendary status during that period was *Frontier in Space*. We also knew that *Frontier in Space* hadn't been shown in Australia for years whereas a lot of others were being repeated and it had also never been shown in America, so at that time it was also the rarest Pertwee story and the one we all wanted. It was the great classic — the Daleks, the Draconians, the Master, the Ogrons, everything was in it. It was the great space opera and today the most under-rated of all the Pertwee stories. So the first thing I bought from the BBC was *Frontier in Space* on U-matic video tape and they charged me £400+ an episode and the whole lot came to over £2,500. It was phenomenally expensive but we paid that much to get our foot in the door and I had to get everybody to chip in because I couldn't afford it on my own.

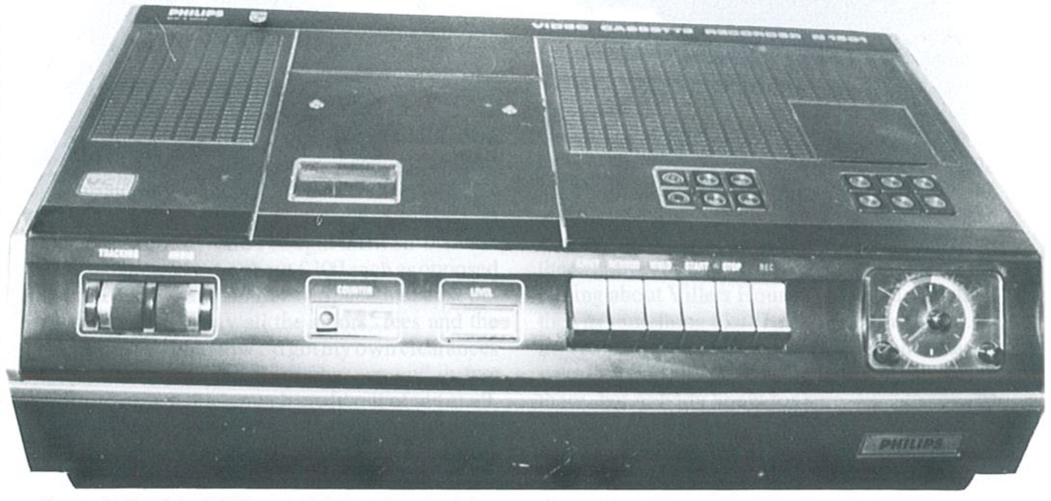
While all this was happening David Gee had also been taping some other things and we started



1654

the time destructor," said Mavic Cher. "Is
that true," said the dalek. "Their silence
confirms it," said Mavic Cher. "They know
that its true." "Take them back to the
time machine," said the dalek. "I obey" said
another. The two were taken off. "Well
~~[illegible]~~ now that that little problems settled
I think –" began the monk. "You will return
with us," said the dalek. "Return with you
thats what I was going to say," said the
monk. Juthmos had seen the scene. He ran
to Khepren who was nearby. "Master," he
said, "the prisoners have escaped." "Escaped,"
said Khepren, "we've left the tomb unsealed."
"We must take the men and go out," said
Juthmos. "No the war machines will destroy
us all," said Khepren. "Hykso said he would
return when the sun was above us, see we
do not have long to wait." The huge
brilliant sun shone in the sky
Later in the daleks time machine Stan

DOCTOR WHO
3079
CHAPTER 138 — REBELLION
"We will get our power," said all the
daleks together, "we will get our
power; we will get our power; we
will get our power." Lesterson was
becoming a little worried. He ran to the
power switch and slowly turned it off.
"We will get our power," said the daleks.
"We will — get — our — pow — er."
The daleks seemed to go almost dead.
"Turn — back — the — power — supply," said
one of the daleks, slowly and painfully. "I
will," said Lesterson, "I will; but I want
you to remember that I control you." "We
are — your — servants," said a dalek, slowly.
"I know," said Lesterson, "remember it; I
gave you each a special charge to bring
you back to life; any further power
you need must come from this generator
and I control it, is that clear." "We —



Above: Ian's original Phillips machine, and some of the notes he made as a schoolboy nearly thirty years ago.

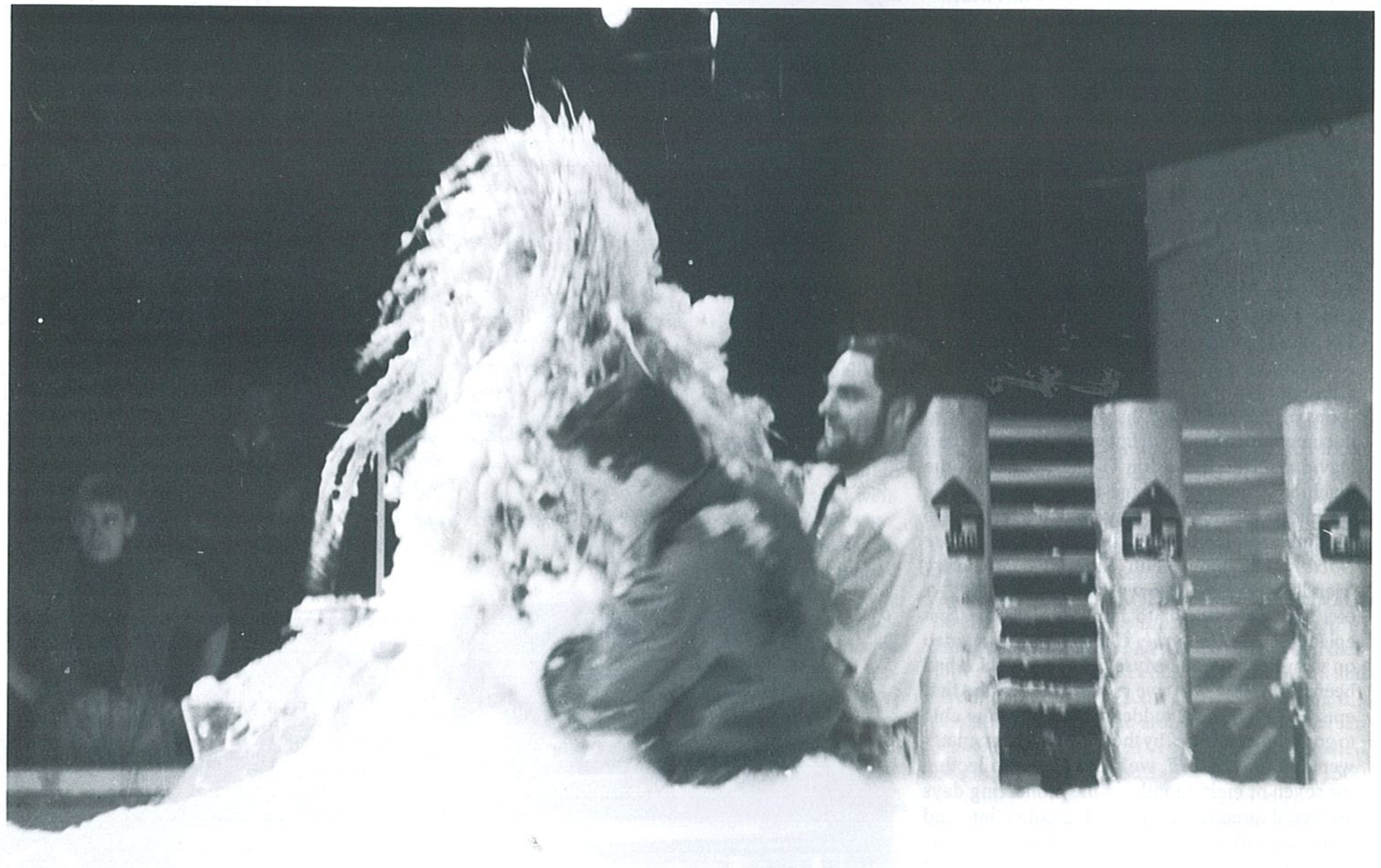
to get some episodes off him that were being shown in Australia at the time like *Genesis of the Daleks*, and then we also started to get some Pertwees which were being repeated. By the season which started with *Horror of Fang Rock* we were getting all the Pertwee and Tom Bakers that we could off him and we were sending him all the new Season 15 episodes. At the same time Jeremy found a guy from Chicago called Tom Lundie who'd taped off the air *The Silurians, Terror of the Autons, Claws of Axos, Day of the Daleks* and *The Sea Devils*, five complete colour Pertwee stories which he taped for us, and then he found some friends with other episodes and we managed to get *Ambassadors of Death* and *Inferno*. These were American system copies and we couldn't copy them so we went to a place in Croydon which had an American machine that played them on a one-hour Betamax and a special Barco monitor and we had to stand a video camera on a tripod and focus it to film off the screen. It was the only way we could copy them and we had to go there twice because we only had a black and white camera the first time.

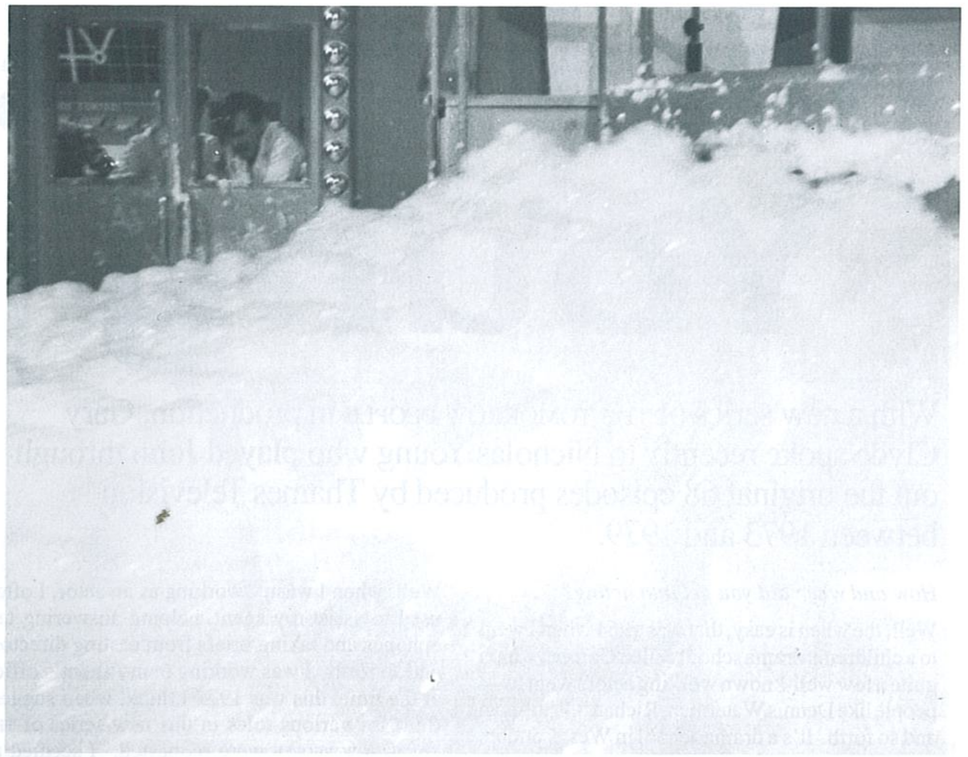
'WE DIDN'T WANT TO PAY £400+ AN EPISODE FOR PERTWEES WHEN WE WANTED HARTNELLS AND TROUGHTONS'

The main problem was that the non-theatric division of BBC Enterprises would not sell us any more episodes unless they were from Pertwee onwards and we didn't want to pay £400+ an episode for Pertwees when we wanted Hartnells and Troughtons, so we had to find another way in. By this time I had become very friendly with a guy called Mario Moscardini, who was Lorne Martin's assistant in the exhibitions and who quite liked DOCTOR WHO. It was Mario who gave me my Sea Devil head and my *Tomb* Cyber-head which I've contributed to the Save Who prize draw. Mario told me that there was another department that might be able to sell me old episodes. BBC Enterprises had an office actually in the film library in Windmill Road which had nothing to do with BBC Enterprises' office at Villiers House. Their job was just to sell news clips, for example if ITN wanted an old bit of BBC footage to cover the death of an actor. Mario introduced me to a girl called Jill who was working there in BBC Enterprises' Film Sales office and she said she'd try to arrange the clearances. She had a word with the boss to whom Terry Sampson and Mario had put in a good word for me by saying that I could be very useful for information because I knew a lot about DOCTOR WHO and I was trying to be helpful to the Beeb and so on. She came back and said "First of all we still can't clear them for sale yet, but what we can do is allow you to come and view anything you want with a view to purchasing", so they arranged a viewing cubicle and I brought Richard Landen, Bob Richardson and James Russell along and the four of us spent several days down there and did we view! We went through the cards and I found out just what existed in the BBC Film Library. It held a random assortment of odd DOCTOR WHO episodes, not for any reason of quality or selection, but just ones that happened to have been kept by accident. For instance you'd have three episodes of *The Tenth Planet* but they never held part four — contrary to belief, they *never* had it! I checked every card there'd ever been cataloguing the episodes and the only episode that was clearly missing from the library was *The Daleks Master Plan* 4 — *'The Traitors'* — which had definitely been kept there and was lent to BLUE PETER in 1972 but never came back and had been missing since that day. I checked all the cards, and every DOCTOR WHO story they were supposed to have had were there.

The BBC were never told to keep things, there was no brief behind it, it was a library just for storing films but they did a very good job of it and stored them under good conditions. Can you imagine how excited we were to discover that the DOCTOR WHO pilot existed?

At the time that they were recorded, DOCTOR WHO was made on video tape and in those days video tape was very primitive. You couldn't copy and edit very easily. In fact, in the sixties if you wanted to edit a tape you actually had to physically do it with a razor blade and stick it together, which is why sometimes on the old black and whites you see a funny roll on the picture, and it was not the ideal medium for storing. It couldn't be sold abroad on video tape either so they used a machine called a Kinescope, which was a camera built into a box on a flat screen with no light or anything shining on it, and from which they took a telerecording by playing the video tape into it and filmed it onto 16mm film off the screen as a negative. They then used that negative with the sound and made as many prints as they wanted off that negative and sold it abroad. It was the same principle as holding a camera at a screen.





Above, and below left: behind-the-scenes shots from Fury from the Deep, now one of the most wanted 'missing' DOCTOR WHO stories

We know for a fact that they made 28 prints of every DOCTOR WHO episode and they were sold out to 28 different tv stations, but what happened to them was a system called bicycling where some of those stations would send them on to another station in turn so they ended up god knows where. So when something like *The Tomb of the Cybermen* turns up that's just from one of those 28 prints that were struck that were out there somewhere. Now, things did find their way back of course, and maybe the production office wanted to view something and they viewed it on film and when they finished with it they perhaps said "oh, let's put it in the library for safe keeping", so a certain selection of DOCTOR WHO episodes were preserved by the BBC.

The following episodes existed in late 1977 at the Film Library:

An Unearthly Child 1, 2, 3, 4
The Keys of Marinus 5
The Dalek Invasion of Earth 5
The Romans 1, 3
The Web Planet 2
The Crusade 3
The Space Museum 3
The Time Meddler 2
The Ark 3
The Gunfighter 4
The Tenth Planet 1, 2, 3
The Underwater Menace 3
The Moonbase 2, 4
The Faceless Ones 1
The Enemy of the World 3
The Wheel in Space 6
The Dominators 1, 2, 4, 5
The Mind Robber 5
The Invasion 2, 3, 5, 6, 7, 8
The Krotons 1, 2, 3
The Seeds of Death * 1, 4, 6
The Space Pirates 2
The War Games 2, 5, 8, 9

(* Episode five existed in 35mm print only, and episode two was on what was called a fine grain print.)

So, to reiterate, they never held part four of *The Tenth Planet*, that's categoric, and I think it's more than likely that *The Daleks Masterplan* 4 exists somewhere. I also got very irate because I knew that *War Games* 10 had existed because although it wasn't in the documentary, they definitely had lifted a clip of it for inclusion but removed it at the last minute,

Tony Cash had told Jan that a lot of the footage he lifted was not from the BBC Film Library but from this mysterious store we had all heard whispered rumours about at BBC Enterprises at Villers House next to Ealing Broadway tube station. There were supposed to be lots of 'missing' DOCTOR WHOs at this film store, which was how they got to use material from *Galaxy Four* and so on, but nobody had a list or had access to find out.

Our priority then, however, was to buy up all the episodes at the BBC Film Library, but the boss of that department stipulated that I could only do this if I could get around the copyright rules and get my own letters of permission from Equity, the Writers' Guild, and so on. So I worked hard and it took months to do. I had to put a special offer in writing to the Equity Council and they eventually gave me a special letter of dispensation — which I still have somewhere and which the BBC have on file — giving me permission to buy the films as long as they were for my private use in my own home and so I didn't have to pay actors' fees. The Writers' Guild gave me permission so I didn't have to pay script fees and everything. Whereas now BBC Video can clear videos almost instantly, in those days they had no rights after seven years to sell the stuff. I also went to all the writers personally, like Terrance Dicks, Malcolm Hulke and Terry Nation, all of whom I had become very friendly with, and they all gave me their own letters saying they were happy for me to have DOCTOR WHOS.

A friend called Bob Richardson found me all sorts of phone numbers for me and we went through every single writer and director. Bob soon started working at the BBC and he got us in to see *The Invasion of Time* being recorded, and from *The Invasion of Time* up to *Shada* I viewed with the other fans from the public gallery, and from *The Leisure Hive* up to *Revelation of the Daleks* I watched from John Nathan-Turner's producer's booth because I was the script consultant by then (before I walked out in disgust, but that's another story!).

A guy called John Bridger then took over at the Film Library and then things started rolling. He said, "Look, for six months you've been trying to get these DOCTOR WHOS. I know you've viewed them and everything, but you haven't bought any yet". He took all these letters that I'd obtained from Equity and so on and he went and got special permission from his superiors. "Okay, the guy's done his own clearances, we're going to sell him the DOCTOR WHOS," and I bought them on U-matic tape and they cost me about £200 each as opposed to the £400+ that *Frontier in Space* had cost because I'd had to pay all the actors' fees and the writers and so on. Now I'd got my own clearances they were able to sell these cheaper, and in fact they weren't making much profit out of me at all, because the films had to be sent to a place in Charlotte Street in London called Audio & Video, which was a professional copying place. They were officially copied and I know for a fact that the copying process alone cost about £100 an hour to use — they were doing me quite a favour at £200 an episode! So they were legally mine; they weren't pirate copies, they weren't copied shadily, I legally bought them and had the rights to have them, and as I was having hits at the time I was able to afford them. All of this was happening at the same time that we'd also started finding the stuff in Australia and America, and so by the time 1978 rolled along I had the best collection anywhere.

'HAD THEY BEEN THERE THREE WEEKS EARLIER GALAXY FOUR WOULD HAVE EXISTED TODAY'

It was also around this time, towards the end of 1977, that the DWAS tried to buy *Galaxy Four* to show at one of their first conventions. The BBC had agreed to sell them the story if they got their own clearances off all the actors and everyone to do with it. *Galaxy Four* was a story they wanted to see again and it didn't have many actors in it, and we knew it existed because of the clip used on the *Whose Doctor Who* doumentary. They got all the clearances and they went to BBC Enterprises to buy *Galaxy Four*, the prints were ordered up and everything appeared to be okay. Suddenly Enterprises came back and said "There's been a terrible mistake — it was destroyed three weeks ago". Had they been there three weeks earlier *Galaxy Four* would have existed today. Well, I hit the roof when I heard because I'd been making negotiations to buy my own copies of all the DOCTOR WHOS at Enterprises. This widened the mystery of Villiers House; we knew for a fact that the negatives had existed there. Everybody started talking about Villers House — it was as mystical then as something like *The Power of the Daleks* is now, the great unspoken. Jan and Stephen Payne were drawing up lists of what they thought existed there, but nobody knew for sure … ■

Next issue: The Treasures of Villiers House. Plus, how Ian Levine saved the Daleks from destruction.

Nicholas Young

With a new series of THE TOMORROW PEOPLE in production, Gary Clyde spoke recently to Nicholas Young who played John throughout the original 68 episodes produced by Thames Television between 1973 and 1979.

How and when did you get into acting?

Well, the when is easy, that was 1964 when I went to a children's drama school called Corona, which quite a few well-known working actors went to — people like Dennis Waterman, Richard O'Sullivan and so forth. It's a drama school in West London, near Hammersmith. I chose to go there after going to a local school where I lived because I'd been inspired by young actors that I'd seen in various Walt Disney films — things like *The Prince and the Pauper* and one or two other contemporary things. I felt, I suppose, having seen these young actors that I could do as well and felt inspired to try. The main problem was persuading my parents to see it that way!

But when the natural break in education came at thirteen, when I would normally, perhaps, be expected to go on to public school, as I say I went to the Corona Stage School. My father had been involved in film publicity, and my grandfather had been an actor as well, so it wasn't quite an out of the blue surprise to everybody.

What work had you done prior to THE TOMORROW PEOPLE?

Well, I started off at the age of about fourteen doing a film called Eagle Rock which was made for the Children's Film Foundation — they made films specifically for children to be shown on Saturday morning cinema. I'm not sure whether they still exist, but the film certainly does — it crops up from time to time, mostly abroad on television. That was a drama set at a climbing school in the Lake District and I played the young hero who captured the villain who was trying to steal the eagles' eggs — a very simple plot! After that I did a few television series that nobody nowadays would ever have heard of — things like THE FLYING SWAN which was about a hotel, with Judy Geeson playing my sister. And then a series called FRONT PAGE STORY, about a newspaper funnily enough. Various one-off plays — one called *The Rise and Fall of Sir John Rampane* which starred Ian McKellen and the late Jack Hawkins, another one called *The Connoisseur*, directed by Waris Hussein who directed the EDWARD AND MRS SIMPSON series — in fact, a lot of very worthwhile work. Also, in the theatre I was in the West End production of *Forty Years On* with Alan Bennett and Paul Eddington, playing the Head Boy and Lectern Reader in that. So, that gives you a rough idea of what I was up to before THE TOMORROW PEOPLE.

So how did you get the role of John?

Well, when I wasn't working as an actor, I often used to assist my agent, helping answering telephones and taking briefs from casting directors and so forth. I was working in my agent's office at the time, this was 1971 I think, when suggestions for various roles in this new series of THE TOMORROW PEOPLE were requested. I seemed as likely as anybody for the role of John, so I made sure that my photograph was included among the submissions and I was interviewed by Roger Price, the creator of the programme and producer at that time, and also, I think, the director of the first series, who was a man named Paul Bernard. I'm not sure how many times I went back, maybe two or three times — they had quite a few people to see I think. The decision ultimately was Roger Price's.

Why did you stay so long, when others like Sammie Winmill were leaving after one season?

I'll answer that question back to front. Sammie Winmill, as you say, was in the first series, and so was a young black actor called Stephen Salmon. Sammie felt that she didn't want to get typecast and that she perhaps might do better doing other things. I hoped to continue to do other things in between the series. As it was a children's series not seen by adults I felt that I might be able to achieve that. Sammie Winmill left and probably — only she can answer this question — made the wrong decision because I don't think much happened for her after that. Stephen Salmon was never really an actor, he was somebody that the producer found (somewhere, I don't know where!), and I think perhaps the feeling was that he wasn't quite right for the role and I believe that he then went off and worked in the Post Office. What's happened to him, I don't know. I think as the years went by I was tempted to leave the series, but it was a good provider, financially, and I did manage to do some other work whilst it was on. So there didn't seem any really pressing reasons for leaving the series providing it gave me time to do other things. Peter Vaughan Clarke (Stephen) actually stayed till nearly the last series — the last series but one maybe — and again I think the choice was the producer's. They felt that they'd gone as far as they could with Stephen. Peter, of course, was considerably younger than me and had grown up during the series and perhaps that made things a bit difficult as he got a bit too old for the role that had been created for him.

Were you involved in the writing and so on?

It's not strictly true to say that I had a hand in the writing, although I did sometimes rewrite scenes that didn't seem to work for various reasons. That is perhaps more accurately described as script editing than actual writing. I *did* submit some story ideas to Roger Price as he was running out of ideas towards the end, but I think he felt that he really wanted only himself to write the programme, and when he departed from that and allowed somebody else to write four episodes they were pretty … how can I put this? … perhaps not of the same style as the other TOMORROW PEOPLE and I don't think Roger was terribly pleased with them.

The series started off as fairly serious drama and then seemed to tail off into comedy …

It was a conscious move on Roger Price's part. He did a number of episodes based on a space cowboy *(A Man for Emily)* which was the television debut of Peter Davison, who's still working very steadily, and his wife Sandra Dickinson, although she wasn't his wife at this time. We didn't enjoy these ones, we thought they were silly. I think they denigrated THE TOMORROW PEOPLE, and although I personally have always enjoyed playing comedy, and enjoyed playing comedy in those episodes, I did feel that to send up THE TOMORROW PEOPLE, which is what those episodes were doing, was a great mistake. As far as I know they were never repeated, those episodes, and were certainly among the least favourite of the actors, and perhaps more importantly, the audience. In fact that idea was dropped. I don't think there was any attempt after that to be funny.

So what kind of influence did Roger Price have on the show?

Obviously a huge influence because he created the whole idea and wrote all but four (66 out of the 70) episodes that we made, and he also directed some.

There was publicity at the time that THE TOMORROW PEOPLE was a possible rival to DOCTOR WHO. Were you aware of this?

They didn't actually show it as competition to DOCTOR WHO. That was seen by the BBC as adult drama and it had a budget to match, which our show didn't. It was only similar in as much as it was science fiction. I don't think there was any serious rivalry there at all. I'm not even sure it had the same audience.

Did the show bring much recognition from the public?

I get recognised more now than I did at the time, simply because, I think, the people in their twenties who saw all 70 episodes over the years, perhaps my face is now fixed in their mind after the collective memory of that many episodes, whereas at the time the recognition was perhaps building from episode one. So yes, it did bring me a lot of recognition. In fact there were books and comics and various other promotional things with the series which I'm sure kept our faces in the public eye.

Do you remember any of the stories you worked on?

My favourite one was probably one called *The Living Skins* which was about creatures from another world that were somewhat balloon-shaped, simply because it was the most realistic. The programme was let down by low budgets and therefore rather poor special effects sometimes, but these creatures worked quite well and that particular programme was rather sinister. The general feeling I get from people who enjoyed the whole series was that the second series story *The Blue and the Green* was amongst the most popular. I have other favourites, but I think *Living Skins* was the best, towards the end of the series.

You appeared in two episodes of the second series of SPACE: 1999 (Bringers of Wonder). How did that compare with THE TOMORROW PEOPLE?

Its main advantage was that it was made on film, and special effects work much better on film than they do on video. Video is a very difficult medium to work with, or it was in those days before we had Quantel, electronic paintboxes and so forth. Nowadays it's probably a lot easier to do special effects on video, but I've always preferred film as a medium — it has a richer feel to it and a slightly more magical quality. On the whole SPACE: 1999 was very well made and Gerry Anderson, of course, is brilliant at model work. The two shows were in a different league, but as you've said, it's because of the budgets, and also predominantly, well in fact totally, adult actors which does make a difference.

I remember one TOMORROW PEOPLE where the special effects man overdid an explosion on the set. The cameraman panicked and ran and we were left acting to an empty camera, which slowly collapsed in front of us. It would probably do very well on *It'll Be Alright on the Night*, but I think that particular tape has been wiped, unfortunately!

There were big changes with the sixth season — the new-look lab and the introduction of Misako Koba as Hsui Tai.

There was a constant attempt to internationalise the programme and introduce various minorities — I don't know if you remember Tyso, who was a gypsy, and Elizabeth Adare, who was black. Misako was Japanese and they were attempting to sell the programme to Japan, Hong Kong and many other territories in South-East Asia, so it wasn't a bad idea to have somebody who might appeal because of her ethnic background. I personally found it difficult acting with Misako because her English was heavily accented and I think it was difficult, in its original form, to understand what was going on. But of course as the series was sold abroad it would have been dubbed into the language of the country concerned, so they wouldn't have had that problem.

I think the idea of the new-look lab and the switching of the jaunting belts to jaunting bands and so forth was simply to stimulate people, because if you stick with the same things year in, year out, the programme can get a bit stale. Perhaps it was a bit of a shame because people had got used to the idea of jaunting belts. But, as I say, new ideas coming into the programme help to keep it fresh. But I didn't feel too strongly about it one way or the other really. I was more distressed in the final series with some of the poor model-making which perhaps again brought the programme to ridicule — that's my own view. I was never happy with the special effects and I always felt that it could be done better, even on the limited budget, with a bit more care. But there we are — they don't like actors who have opinions, I'm afraid, so it was best in the end to let them get on with it.

What have you done since leaving the series — do you still see any of the other regulars?

Michael Holoway (Mike) I see from time to time. He's still acting. Peter Vaughan Clarke I've not seen for years and I know he's no longer acting. I've spoken to Elizabeth Adare on occasion, and I believe she's now a social worker, but she's certainly not in the business any more. I did meet the actor who played Tyso (Dean Lawrence) recently — he was doing the odd bit and piece in acting, but nothing terribly serious. As I said, Sammie Winmill somewhat faded off the scene but has recently reappeared in the business. What she's doing I don't know. And Stephen Salmon, the last that I heard, was working for the Post Office, but that was many, many years ago and I must stress that I can't speak for anyone else, that's as much as I know.

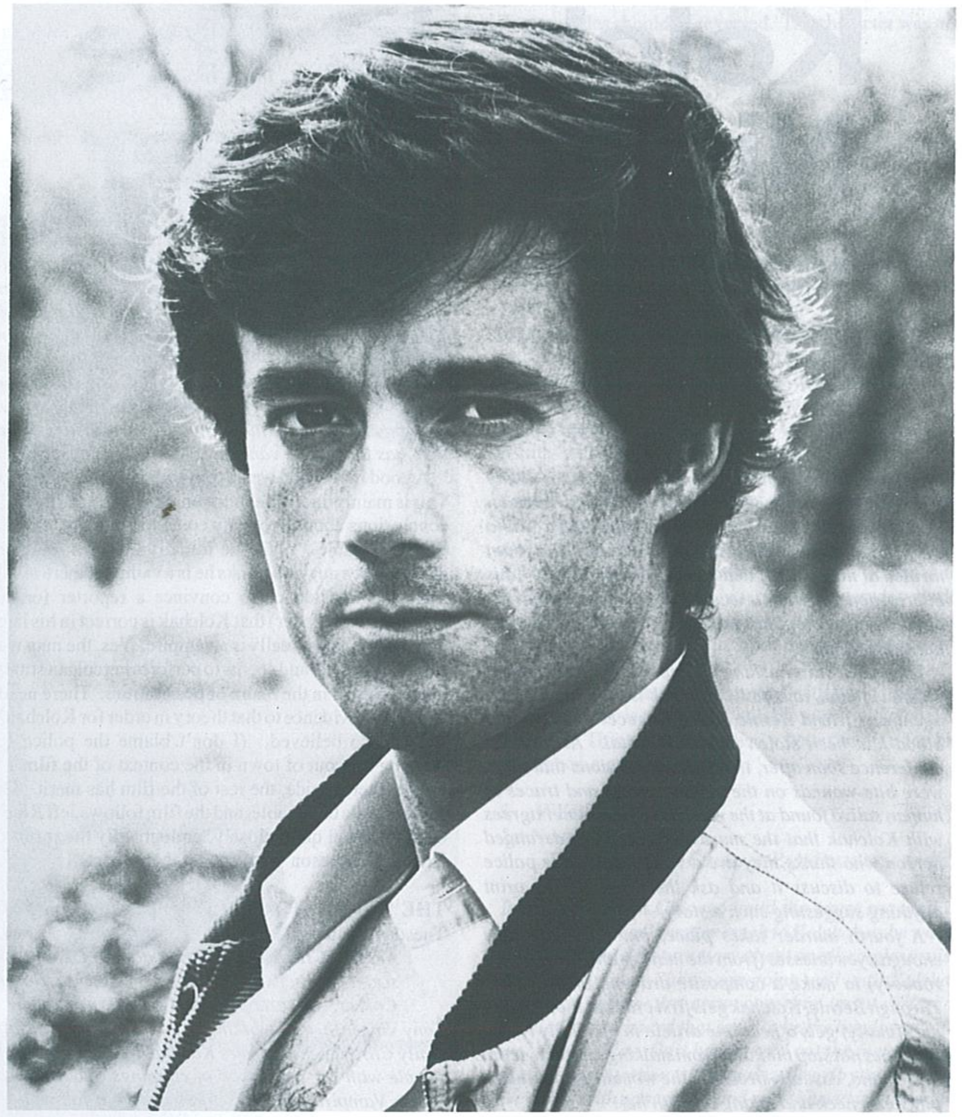
Since leaving the series, well I'm now a theatrical agent and have been for a good ten years, probably. As I said at the beginning of the interview, I worked with my agent when not working as an actor, and over the years the agency side took up more and more of my time. I finally drew a line under acting about three years ago after I'd done about forty of the GAME FOR A LAUGH and BEADLE'S ABOUT 'Candid Camera' sort of sketches. I did *Cymbeline* for the BBC Shakespeare series and other bits and pieces. A film called *SOS Titanic* which wasn't terribly successful, and I did a series called KESSLER for the BBC, playing a neo-Nazi. There was also a film called *The Great Question* which was made in Baghdad for Saddam Hussein's army to try and inspire them on to victory when they were at war with Iran in the early eighties. But as I say, I'm now running a theatrical agency, which incidentally represents Philip Gilbert, who played TIM the computer in the series.

Roger Price went to Canada after THE TOMORROW PEOPLE and worked on children's television there for many years. I haven't really seen him from 1980 till now, but what he's doing now may interest you because there's going to be a new series of THE TOMORROW PEOPLE. In fact it's being made as we speak *(April 1992)*. I believe it's an American co-production, and is being filmed in America. How similar it will be to the original I don't know, but I believe that Roger Price has written some of the stories, if not all of them, and is a co-producer of the series. So that's something to look forward to for all TOMORROW PEOPLE fans. But whether it will bear any resemblance to the original series, I really can't say at this point because I really don't know.

How do you think THE TOMORROW PEOPLE compares with children's television today?

In comparison it was absolutely excellent, because children's television today I consider to be banal in the extreme. The reason for THE TOMORROW PEOPLE's success (and the fact that it was sold to fifty-five territories) was, as I have said, because it was one of the first programmes to have an international cast. It was deliberately designed to have different nationalities so that it would appeal abroad, and on the whole they were exciting adventures with some sort of purpose, some sort of moral, and it seems to me that children's drama today is either a very poor reflection of life as it really is, or an unreal portrayal of life as it really is, but either way it doesn't really inspire children. I think it would stand up very well if it were remade, because obviously it's now very dated with long side-whiskers and flares.

Nicholas Young, thank you very much. ■



Kolchak: The Night Stalker

Currently showing on BBC2 on Sundays at 11.10pm (out of sequence)

THE NIGHT STALKER (first shown on ABC, Tuesday, January 11, 1972)

An ABC Circle Film, produced by Dan Curtis. Script by Richard Matheson, "from an unpublished story by Jeff Rice"; music by Robert Cobert; directed by John Llewwllyn Moxey.

Carl Kolchak, a reporter from the Las Vegas Daily News, has just been called back from his first vacation in many years to cover a two-day old murder of a casino worker. Not happy with losing his vacation and less than thrilled at the cause of death being "loss of blood", his interest perks up when a second victim is found hundreds of yards away from her purse in a ditch, as if she had been thrown there.

The police start hushing up information after a third victim is found, and while Kolchak is talking with FBI agent and friend Bernie Jenks, he receives news that blood had been stolen from a hospital. At a press-conference soon after, the coroner mentions that there were bite-wounds on the victims' necks and traces of human saliva found at the wounds. The coroner agrees with Kolchak that the murderer may be a deranged person who thinks they are a vampire, but the police refuse to discuss it and ask the press not to print anything suggesting such a story.

A fourth murder takes place, but there are now enough eyewitnesses (from the murder and the hospital robbery) to make a composite drawing of the killer. Through Bernie, Kolchak gets first crack at the drawing anf (finally) gets a headline article in the Daily News. This does not stop the killer from stalking another victim at a casino, casually breaking the woman's doberman-pincher's neck and taking off with her.

Although Kolchak is convinced the killer is a man who thinks he is a vampire, he still cannot convince his editor to run the story as such. Kolchak's girlfirend, Gail Foster, has other ideas and hands Carl a book on the vampire legend. Kolchak believes it is pure rubbish until he sees the killer brushing off police left and right, and being shot at point-black range several times. He is now beginning to wonder.

At a press conference held the next day, Bernie tells the press that there is finally a name and history to the killer — Janos Skorzeny. Skorzeny had been known for years and wanted in Britain for a series of murders, thus making the murder an international affair and bringing Bernie officially into the case. Kolchak makes a fool of himself by suggesting that the police handle the case as if Skorzeny was a real vampire. However, when the police capture Skorzeny and lose him again, they are willing to listen to Kolchak. They agree that, in exchange for his help, Kolchak will have exclusive rights to the story. However, if he is wrong Kolchak must leave town.

Kolchak finds the location of the house Skorzeny is living in. He arrives ahead of the police just before dawn and begins to search the rooms. He discovers the girl Skorzeny had kidnapped earlier, strapped to a bed, blood being siphoned from her arm. He begins to untie her when Skorzeny arrives and corners him.

In the midst of a confrontation that has similarities to Hammer's Dracula, Bernie arrives to help Carl pound a stake into Skorzeny's heart. The police arrive to find Kolchak still with the stake and hammer in hand.

His story now complete and ready for print, Kolchak proposes to Gail and heads off to hand in his article. His editor takes the piece with no fuss (which makes Kolchak suspicious) and Carl is told to go over to the District Attorney's office for a meeting. He arrives to be given a warrant for his arrest on a murder charge. The DA and Sheriff have successfully whitewashed the incident to indict Kolchak on Murder One if he tells his story about Skorzeny. Kolchak's suitcases arrive as he reads a story being printed in the papers under his byline about the death of Skorzeny. He is asked to leave town, Gail having long since left at the request of the police.

The end of the film finds Kolchak in a motel room somewhere, listening to the final portion of the story on his tape-recorder and looking at his written manuscript. As the tape ends, he laughs to himself and throws the manuscript on the table. All official evidence on the case has long since vanished.

A good movie that wears thin with repeated viewings. This is mainly due to the short running time, as Kolchak's conclusions about Skorzeny come too quickly to make Carl believable. While he initially believes the murderer is just a nut who thinks he is a vampire, there is still not enough evidence to convince a reporter (or the police for that matter) that Kolchak is correct in his later assumption that it really is a vampire. Yes, the man was shot point-blank and seems to perform herculean stunts, but that is still in the realm of possibilities. There needs to be more evidence to that theory in order for Kolchak's story to be believed. (I don't blame the police for wanting him out of town in the context of the film.)

That factor aside, the rest of the film has merit. The sets are quite believable, and the film follows Jeff Rice's original novel quite closely, undoubtedly the result of Richard Matheson's writing on the project.

THE NIGHT STRANGLER (first shown on ABC, Tuesday, January 13, 1973)

An ABC Circle Film, produced by Dan Curtis; script by Richard Matheson; music by Robert Cobert; directed by John Llewwllyn Moxey.

Tony Vincenzo, now working as an editor for the Seattle Daily Chronicle, discovers Kolchak in a bar harassing people with his scrapbook of clippings about the Las Vegas Vampire murders. After getting a job with the paper, Kolchak is put on his first assignment: getting details on a murder that happened two days before.

His investigations leading nowhere, a second identical murder takes place. While the press conference only serves to put Kolchak on the bad side of the police captain, there is no new information with the exception of a needle wound being found on both victims and a small loss of blood. Carl finally digs up some interesting facts of his own: not only were there needle wounds on both victims, they had been strangled, their necks crushed, and there was a residue of rotten flesh, as if they had been strangled by a dead man.

Carl visits the Chronicle's morgue and its proprietor, Mr Berry, and discovers that there was a series of six murders done in the same style and location in 1952. A third murder takes place with a witness who claims that the murderer looked like a dead man. Back at the newspaper's morgue, Mr Berry shows Kolchak a similar series of murders reported in the paper back in 1931. With a 21-year span now deduced, they pull out the files of 1910 and 1889 to discover the same series of crimes taking place within the same number of days.

Carl gets another headline story with this information, but a police press conference is held the next day to not only condemn the paper for publishing the story, but Kolchak as well. Carl is beginning to feel unwanted again.

After witnessing the police trying to stop the murderer during a fourth crime, Carl believes that he might know where the killer is hiding. "Old Seattle" is a section of the city that was burned in a fire during the 19th century and literally built over. Thus underneath the city lies buildings, streets and houses. After visiting Old Seattle, he calls on Professor Crabwell, who works for the local university and studies supernatural phenomena. It is she who mentions alchemy to Kolchak and an 'elixir of life' that could keep a man alive for over 100 years, a potion that includes human blood.

A fifth murder takes place, leaving only one more to go before the murderer will disappear for another 21 years. Carl tells the police what he suspects, only to discover that they know all about the history of the killings. The captain points out that there is evidence in the earlier muders to disprove Kolchak's theories. Carl is thrown out of the office, his theories in smoke.

When Mr Berry finds a story on Richard Malcolm who discusses the idea of prolonged life, Kolchak heads over to the Richard's Free Clinic which was built over the Westside Mercy Hospital where Malcolm had worked in the last century. He immediately spots a portrait of Dr Richards who is an exact double of the sketch of Malcolm used in the clipping. Kolchak vandalises the painting to verify the likeness and ends up in the police captain's office in handcuffs. Mr Berry arrives bringing evidence of Malcolm's whereabouts during the periods of murders, and new facts that credit Kolchak's theories. Still, Vincenzo is just barely able to keep Kolchak out of jail and on his job with the paper. He is taken off the assignment.

Although Carl recruits the help of Louise Harper, a belly-dancer, to help him try to capture the killer by using her as a decoy, both are picked up by the police as a sixth victim is killed. Now the series is complete.

Kolchak decides to search the Old Seattle area himself, and sneaks underground to the sections which were known to Malcolm. He finds Malcolm in one of the houses. Malcolm has Kolchak firmly in his grasp, but decides to show Kolchak his research and 'elixir of life'. As Malcolm is about to drink the final dose of serum, Carl destroys the mixture with a well-aimed crystal. The police show up as Malcolm reverts to his aged form and jumps out of a window to his death.

Kolchak arrives at the paper the next day to find his stuff packed up and a different headline story featured on the front page. He goes to Vincenzo to find that the editor had printed up twenty copies of Kolchak's story before the editor had told him to pull them and use the other article. With Vincenzo and Kolchak vowing never to speak to each other again, Kolchak walks out.

The films ends with Kolchak again leaving town, only this time with Vincenzo (who had also been fired) and Harper int he car with him. As they bicker, Carl has a great idea: to start up again in New York.

This is the better of the two films, mainly because the characters' motivations are more in sync with reality than the first film (and many of the subsequent episodes). When Carl approaches the police with his theories, *they* have already thought about them and found ways to disprove them. (Those theories turn out to be right, but that is beside the point.) Vincenzo wants to print Kolchak's stories, and even goes as far as printing up his final article that he knows will quite possibly get them both fired, all he needs is proof. There is enough background (whether it is solid or not) to give the impression that the alchemy performed by Malcolm is possible, something not covered enough in the first movie to make the threat of the vampire as menacing.

The humour is very good in this outing and is one of the factors that would help to keep the series moving along (until later episodes). Yes, a couple of the jokes are sick, but that is in keeping with the horror format of the movie.

Another good aspect for horro and SF fans are some of the guest-performers in this film. Richard Malcolm is played by Richard Anderson (Oscar Goldman in THE SIX MILLION DOLLAR MAN), Professor Crabwell is the original Wicked Witch of the West, Margaret Hamilton, and the (in)famous John Carradine plays Llwellyn Crossbinder, publisher of the Seattle Daily Chronicle.

Even if you're not a fan of the series, this is a great film to check out on a slow movie night.

THE NIGHT STALKER SERIES

An ABC series, produced in association with Universal Studios and Francy Production. Executive producers — Darrin McGavin and Cy Chermak. Producer — Paul Playden (episodes 1-7) and Cy Chermak (episodes 8-20). Story consultant — David Chase. Music by Gill Melle.

Featuring: Darrin Mc Gavin as Carl Kolchak; Simon Oakland as Tony Vincenzo; Jack Grinnage as Ron Updyke; and Ruth McDevitt as Emily Cowles.

1 THE RIPPER

13th September 1974

Written by Rudolph Borchert; directed by Allen Baron.

Because of an incident in which Carl covered a robbery by comandeering a car and arresting suspects, Vincenzo assigns him to take over Miss Emily's advice column for a week. Meanwhile, a series of murders similar to the Jack the Ripper crimes are taking place in the city. Although he is not assigned to the case, Kolchak starts investigating the murders and keeps coming up empty… but the answer may be right under his nose.

Not an auspicious beginning for the series, as it reeks too much of leftover ideas from the two films. The logic behind the Ripper's murders are never really discussed and the resolution just comes out of the blue (something that would happen in later episodes). The episode is good at capturing a bit of Chicago, a factor lost later on in the series.

2 ZOMBIE

20th September 1974

Written by Zekial Marko and David Chase; directed by Alex Grasshoff.

A series of mob-related slayings have two things in common: all of the victims have had their spines snapped, and the same dead man is found at each slaying. Kolchak's investigations not only get him in trouble with both sides of the law, but puts his name on a mysterious list that follows the line of murder victims.

The series starts on its right track with this episode, which features more of the dark humour that would become a trademark of the series. There also seems to have been some research done on zombies as most of the information meets the standards usually set up in books about voodoo and zombies (none of the *Night of the Living Dead* stuff here!).

This episode also represents the touch of the grisly that would probably have kept the show off the air if it was conceived in the late 70s/early 80s. Spines being snapped and the idea of sewing a zombie's lips together are pretty heavy for a show that would later slip into the 'family hour' of 8pm. The bizarre image of a zombie taking a bus to get from downtown Chicago to his hair is hard to forget!

3 THEY HAVE BEEN, THEY ARE, THEY WILL BE

27th September 1974

Written by Rudolph Borchert and Dennis Clark; directed by Allen Baron.

Kolchak misses out on seeing the Chicago clubs at the World Series in order to find out about a series of animal abductions from the zoo. En route to investigate, he stumbles on a police raid with and an unknown presence that can knock out a brick wall and make several tons of lead disappear in fron of their eyes. These two incidents, strange deposits found in some locations, a series of electronic euipment being stolen and a malfunctioning camera all lead Kolchak to one conclusion. But, can he get his story before the government destroys the evidence? Or better yet, before he gets himself killed?

A very slow episode that picks up a little in the second half. While it was a fascinating idea to go outside the realm of horror for an episode, the pacing is quite off and the inherent cheapness shows. Considering that the 'monster' is supposed to be a mystery until the second half, it is way too apparent what the 'monster' really is. Besides all this, there is some good dialogue, plus a classic scene where Carl has to describe the grisly details of the animal slayings while Vincenzo is eating dinner. An episode done in by pacing and bad effects more than anything else.

The character of Monique Marmelstein (the boss's niece) returns in this episode, although she was written out in Zombie. There is no explanation except that these two episodes should be reversed. The character was not to return again.

4 VAMPIRE

4th October 1974

Written by David Chase from a story by Bill Stratton; directed by Don Weis

After hearing from an old betting partner about three murders from loss of blood in LA, Kolchak weasels his way out there on an assignment to interview a 15 year-old guru. He misses out on the interview, but his theories that the murders may be related to the Skorzeny case are right on the mark. With the help of a real estate saleswoman he may get a story to print about the guru and some needed help on the murders, but it may be too little too late — the police want him out of town by sunrise, and the vampire may also be leaving soon …

One of the best episodes of the series. Bringing back a link with the first movie works very well in this episode and Kolchak is again the serious hero with comical overtones that the best of the series brings out in the character. His motives are certainly in order as he suspects the killings to be connected to the one he uncovered in Las Vegas, thus making it personal to Kolchak. The touch of the bizarre in the everyday world is again here, as the vampire works as a hooker and at first uses a car as her coffin, bringing the monster myth right up to date.

The conclusion is even more satisfying than the movie as there is evidence available to prove Kolchak's theories. This gives the police a better motive for his release on a murder charge.

5 WEREWOLF

1st November 1974

Written by David Chase and Paul Playden; directed by Allen Baron.

It is Christmas in Chicago amid the worst snowfall in years. This doesn't matter much to Kolchak as he winds up working on a feature story about an all-singles cruise on a luxury liner. Things are going well until Kolchak stumbles across the crew covering up a series of mutilations on board that seem to be the handiwork of a werewolf. Okay, Carl has figured out the monster this week … the question still remains, how do you destroy a werewolf with no supplies and on a ship out in the middle of the ocean?

A mediocre episode. While the change in location is a nice touch, there is a nagging problem: why would a man who knows he is a werewolf decide to take a cruise during 'that time of the month'? You could reason that he was trying to get away, but why not take a plane or some other form of transport?

There is some nice dialogue in this episode, and a fairly logical approach to finding weapons to use to fight the werewolf. It was also a nice touch in having Kolchak running into the villain in his human disguise several times. Even with those factors taken into account, it still ends up as a rather slow-moving episode.

6 FIREFALL

8th November 1974

Written by Bill S Ballinger; directed by Don Weis.

Kolchak investigates a series of deaths by spontaneous combustion that have one link: all the victims not only knew a highly respected symphony conductor, but he is seen near the deaths when they occur. With some help Kolchak believes that the deaths are being caused by the attempts of a ghost to return in human form.

One of four episodes never repeated after the initial run in 1974. Why is hard to say, except for the violent nature of the episode. Still, the premise is a fascinating venture inot the mixture of science and horror, and is probably well worth a look.

7 DEVIL'S PLATFORM

15th November 1974

Written by Donn Mullally from a story by Tim Maschler; directed by Allen Baron

It is August in Chicago and Robert Palmer is running for Senator. Kolchak is supposed to be covering the race, but gets sidetracked when Palmer's campaign manager dies in an elevator crash with only one survivor — a black dog wearing a pentagram pendant. Even when the *dog disappears from the photos Kolchak took at the scene of the crash, Kolchak suspects typical foul play. He soon finds out that the politician sold his soul to the devil (not a surprise to anyone, I'm sure), but Palmer may be willing to make a deal.*

One of the best in the series, certainly brightened by the work of Tom Skerritt (best known as Captain Dallas in Alien) as Robert Palmer. Good scripting also, as we get a chance to see what some of Kolchak's deepest wishes are. It is also nice for once to have the bad guy giving Carl a chance to join the other side, and a tempting offer it is too. This is the first episode to feature Ruth McDevitt as Emily Cowles.

8 BAD MEDICINE

29th November 1974

WRITTEN BY L FORD NEALE & JOHN HUFF; DIRECTED BY ALEX GRASSHOFF.

While police believe the deaths of two 'high society' women are suicide, Kolchak suspects something more. In the meantime, the police foil a robbery of the Gems Exchange by what looks like a giant American Indian, who jumps off the top of the building only to disappear before hitting the ground. When the guards at the Exchange are found to have been killed by their own guns, Kolchak suspects an Indian sorceror called the Diableros.

While the deaths are somewhat too vivid, the episode seems rather drawn out. It is an interesting idea to use an American Indian superstition, but it all seems hokey in the end. Richard Kiel, who would later go on to fame as Jaws in the James Bond moviews, played several of the monsters on The Night Stalker. This is one of his first, and the only time you see him in a human role.

9 THE SPANISH MOSS MURDERS

6th December 1974

WRITTEN BY AL FRIEDMAN AND DAVID CHASE; DIRECTED BY GORDON HESSLER.

A series of murders leads Kolchak to a study in plant-life (particularly a form of moss that is only found in hot climates) and a sleep experiment in process. The patient in the sleep experiment has been asleep for six weeks and unable to dream, causing his mind to create a monster of his youth made from Spanish Moss. When Kolchak and the police want the patient woken, there is a small problem: the patient dies. However, the monster still lives and wants Kolchak dead.

An episode usually put down by fans and non-fans alike, but it's not as bad as they would have it. Most of the problems stem from the cheesy costume Richard Kiel wears as the monster. There are some good moments in the episode, and Kolchak's shock at discovering that the monster is after him is one of the high points.

10 ENERGY EATER

13th December 1974

WRITTEN BY ARTHUR ROWE, ROBERT EARL AND RUDOLPH BORCHERT; DIRECTED BY ALEX GRASSHOFF.

A newly-built hospital is going haywire and people are dying. Kolchak discovers that the hospital is on ground connected to an Indian god. He has trouble believing that, and he is right. That still doesn't stop the creature from going after him.

Another episode with an Indian background. The series was starting to quietly fall apart as the gauntlet of supernatural beings were being quickly used up. This is another of the four episodes never repeated, and with a title like that it may be understandable.

11 HORROR IN THE HEIGHTS

30th December 1974

WRITTEN BY JIMMY SANGSTERS; DIRECTED BY MICHAEL T CAFFEY.

Deaths my mutilation has the police convinced it was done by rats, but the residents in the neighbourhood believe that the owner of a newly-opened Indian restaurant is behind it all. Kolchak finds that the murders were caused by an Indian evil spirit that eats human flesh and takes the form of loved ones and trusted friends. He goes off hunting, not fearing the legend as he does not trust anyone ... or does he?

Considered by fans to be the best episode of the series. No doubt this is because of the script by Jimmy Sangsters, best known for writing several of the Hammer horror films. Not only a good horror story, but a look at aging and youth. Implications are laid down that Lakshmi is what Kolchak would become if he kept on his current path of monster-hunting.

If you listen closely near the beginning of this episode you will find a rather sly reference to the *Spanish Moss Murders* episode.

12 MR R.I.N.G.

10th January 1975

WRITTEN BY L FORD NEALE & JOHN HUFF; DIRECTED BY GENE LEVITT.

Because Kolchak went fishing, he misses out on a big story and ends up having to complete an obituary on a dead scientist. With no one talking and a mysterious robot running loose in the city, Kolchak begins to suspect the scientist was working on a military project involving robots. Kolchak is now running against time to find his story before the military finds the robot.

A mediocre premise that rises above the idea die to good dialogue and a tight development of the theme. At least the confrontation comes off well, and it is nice to see a monster go down with just one shot. The logistical problem of Kolchak's stories always being cancelled is put to good use here, as at the end of the show even Kolchak doesn't believe the story.

13 PRIMAL SCREAM

17th January 1975

WRITTEN BY BILL S BALLINGER AND DAVID CHASE; DIRECTED BY ROBERT SCHEERER.

A scientist working for an Arctic Oil Company is killed by a primal man found in research in the Arctic. Kolchak tries to track down the ape-man before anyone else does.

Pretty short synopsis, huh? That tells you everything you need to know. One of the worst episodes for the simple fact of boredom. And they never find the scientist's arm, either.

14 THE TREVI COLLECTION

24th January 1975

WRITTEN BY RUDOLPH BORCHERT; DIRECTED BY DON WEIS.

When an aquaintance of Kolchak's is killed while doing some espionage work at a fashion show, Kolchak investigates the designer, Trevi. Trevi is believed to be involved in witchcraft, and when Kolchak is nearly run over by a driverless car he decides to look into the subject. He now knows how to defeat Trevi ... but things are not what they seem.

A good episode that needs a push to get started, but once rolling it never lets up. The effects are terrible, with the mannequins being shoved around as if they were real, but that doesn't detract from the final product. Another eample of a human villain trying to convince Kolchak to join the wrong side. The last of the really good episodes of the series, it is also quite violent, especially with Kolchak trying to drown the witch at one point in a tub of dye.

A bit of type-casting as the witch is played by Lara Parker, who spent four years on DARK SHADOWS playing your typical withch/succubus/vampire/ghost/general nasty person. She's very good here also.

15 CHOPPER

31st January 1975

WRITTEN BY BILL S BALLINGER AND DAVID CHASE; DIRECTED BY ROBERT SCHEERER.

A headless biker, carrying a Japanese sword and riding a motorcycle from the 50s, is lopping off the heads of his former gang. With the help of some studies in the French Revolution, Kolchak discovers how to stop the monster.

Perhaps the most memorable episode. Not many series would try to pull so many bizarre elements together, but it works in its own twisted way. This episode is usually considered the most gruesome (nothing is actually shown, just implied), but it works in a Z-movie sort of a way.

The story is by Robert Zemeckis and Bob Gale, who would later collaborate on the *Back to the Future* films and *Who Framed Roger Rabbit*. What a way to start.

16 DEMON IN LACE

7th February 1975

WRITTEN BY STEPHEN LORD AND MICHAEL KOZOLL; DIRECTED BY DON WEIS.

A number of young college men are dying from heart attacks at a university. Kolchak discovers somthing else about the deaths: they had all worked with a professor on an ancient piece of Sumerian text; and their bodies were found with young women who had died a long time before they did. Kolchak discovers that the deaths are the work of a succubus — a female demon who seduces young men to drain their souls.

A fairly good episode enhanced by Don Weis coming into his own with innovative camera angles, etc. This episode was one of the four never repeated. It was recut with *Legacy of Terror* in a two-hour movie form and released to syndication under the moronic title *The Demon and the Mummy*.

17 LEGACY OF TERROR

21st February 1975

WRITTEN BY ARTHUR ROWE AND DAVID CHASE; DIRECTED BY DON McDOUGALL.

A series of ritualistic deaths are occurring near and around the site of a hotel. Kolchak discovers that the new vice-president of the hotel is not only connected with the crimes but is destined to become the final sacrifice in the ritual to awaken an Aztec god.

A lack-lustre show that spends too long building and not enough time resolving the menace. A real waste of time that was only put in the movie format with Demon in Lace because of Erik Estrada (from CHIPS) in the role of the hotel vice-president. That is certainly not a good reason to watch.

18 KNIGHTLY MURDERS

7th March 1975

WRITTEN BY MICHAEL KOZOLL AND DAVID CHASE FROM A STORY BY PAUL MAGISTRETTI; DIRECTED BY VINCENT McEVEETY.

When people working on the transformation of a medieval museum into a disco are murdered by a range of medieval weapons, Carl suspects the caretaker of the museum. However, he soon finds that a spirit is doing the killings, and the only way to defeat it is by medieval methods.

An episode reminiscent of Ripper as the cause and effect of the monster is never really developed or resolved. The story does move along well, but you will soon find yourself at the end wondering what all the fuss was about.

19 THE YOUTH KILLER

14th March 1975

WRITTEN BY RUDOLPH BORCHERT; DIRECTED BY DN McDOUGALL.

Four young people have died, apparently from old age. All four were part of a computer-dating programme headed by a beautiful woman. Kolchak discovers that the woman is the legendary Helen of Troy and that the people were sacrifices for her immortality.

A fair episode that at least works on its own level. A little insipid at times, but the ending is a good payoff. Worth a look.

20 THE SENTRY

WRITTEN BY L FORD NEALE & JOHN HUFF; DIRECTED BY SEYMOUR ROBBIE.

Some researchers at Merrymount Archive Inc. uncover a nest of eggs while digging in the vast underground resources of the archives. Murders soon start with the culprit being a giant reptile. Kolchak believes the nest belongs to the reptile and looks for a way to return them to their rightful place.

The final episode of the series ends like the thud of a casket lid. Nothing very good here, with the exception of some choice dialogue, and the plot and monster costumes look as if the writer and costume designer worked from their nightmares after watching STAR TREK's *Devil in the Dark* while eating bad pizza.

KOLCHAK: THE NIGHT STALKER is a series that should be remembered for the fine episodes that came before instead of this final instalment.

■

Kathleen Toth

Star Trek
The Next Generation

Continuing Kathleen Toth's episode guide to the fifth season.

7) UNIFICATION I

9TH NOVEMBER 1991

WRITTEN BY JERI TAYLOR; STORY BY RICK BERMAN & MICHAEL PILLER; DIRECTED BY LES LANDAU; MUSIC BY DENNIS McCARTHY; VISUAL EFFECTS SUPERVISOR ROBERT LEGATO

8) UNIFICATION II

16TH NOVEMBER 1991

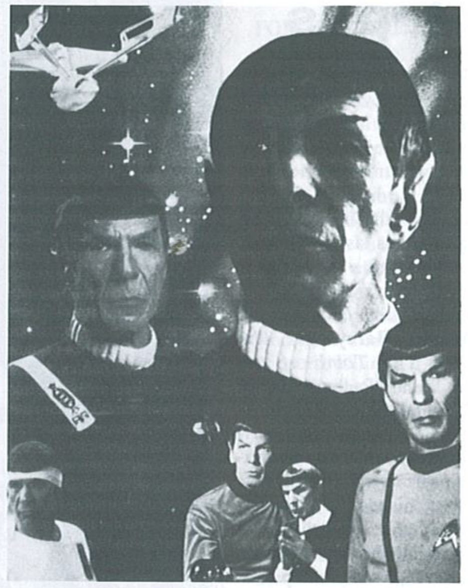
WRITTEN BY MICHAEL PILLER; STORY BY RICK BERMAN & MICHAEL PILLER; DIRECTED BY CLIFF BOLE; MUSIC BY DENNIS McCARTHY; VISUAL EFFECTS SUPERVISOR DAN CURRY

The Second Coming will probably receive slightly less publicity than did Leonard Nimoy's decision to grace the stages of THE NEXT GENERATION, a decision in no small part influenced by the imminent arrival of *Star Trek VI: The Undiscovered Country* at theatres all over the country. Nimoy had turned down earlier overtures to appear on THE NEXT GENERATION, a possibility not entirely to the liking of some of his fellow STAR TREK cast members who have felt resentful of the new series. However, Nimoy served as executive producer of *Star Trek VI* and had a vested interest in promoting the film as widely as possible.

Some attempt at crossover appeal had already occurred with the casting of Michael Dorn in the film. Now Berman and Piller devised a story which not only allowed the appearance of Spock with veiled references to the events of *Star Trek VI*, but was able to build upon the highly effective story which had brought Sarek, Spock's father, aboard the Enterprise in the third season. The end result was slightly disappointing in that Nimoy barely appeared in the first part of the story — which was the better written of the two — but it did have the effect of uniting the old and new in more ways than one and has fed continuing rumours that Nimoy is positioned to have a hand in the production of any future NEXT GENERATION films.

The Enterprise is unexpectedly recalled from a mission for a meeting with a fleet admiral. She brings secret and most unsettling news. One of the Federation's most celebrated ambassadors has disappeared and now intelligence monitoring devices place him on Romulus. The trip is unauthorised and if this is a defection to the Romulans the damage would be "unmeasurable". Picard is shocked to see the face of Spock appear in the surveillance photos.

*It will be Picard's task to try to retrieve Spock and he decides he must first speak with Sarek, Spock's father, to see if he can shed any light on his son's strange behaviour. But Sarek has fallen deeper into he madness and emotional chaos of an illness that Picard discovered when the senior Ambassador attended a diplomatic conference on the Enterprise (*SAREK*). He knows that Sarek is dying and so he asks permission first of his wife Perrin to visit the ailing Vulcan. Perrin is quite bitter about Spock's behaviour. She is certain he was not kidnapped — he wrapped up all of his goodbyes quite carefully before going but did not even say goodbye to his father.*



It becomes apparent that Sarek and Spock have reverted to the distant relationship that had characterised them in an earlier period of Spock's life, a rupture caused by a political difference over the Cardassian War which offended Perrin deeply. She would not allow anyone else to see Sarek in his current condition, but Picard is special. The once dignified Sarek now secludes himself in a room, wishing not to be seen as he can no longer control the emotional storms that rage in his mind. He seems barely lucid at first but mention of his son being missing and then seen on Romulus captures his attention long enough for him to recognise Picard. Eventually Picard learns what he had come to discover — that Spock had kept up contact for decades with a Romulan senator named Pardek who had advocated peace long ago at Camp Khitomer. Sarek refuses to believe that Spock would have defected, but he can imagine his son illogically believing that it might be possible to negotiate a peace with their old enemies.

Picard now needs a ship to get himself and Data to Romulus. He calls upon Gowron, whom he had helped make leader of the Klingon High Council, for the loan of a cloaked Klingon ship. Gowron has been busy rewriting history and has to be intimidated into offering help. The captain of the Klingon ship is openly displeased with the mission and having Captain Picard and Data on board, but Picard weathers all of his ploys. Dr Crusher and other Enterprise personnel have worked to prepare disguises for both Picard and Data so that they may travel undetected to Romulus.

Prevented from entering Romulan space, Riker takes the Enterprise out to solve the mystery of how Vulcan ship parts were found on a crashed Ferengi freighter. The mystery deepens when the metal fragments are traced to a ship that is supposed to be in a space surplus depot along with many other outmoded craft. A visit to the facility reveals that the entire ship is missing. The Enterprise surprises a weapons smuggler who is looting the yard of useful equipment, but his ship blows up before anything can be learned about his customers.

The captain of the Klingon vessel continues to needle his guests and endeavours to make Picard as uncomfortable as possible. While on board, they receive sad news — Sarek is dead. As Picard and Data don their Romulan disguises, the captain tells Data that he now bears the added burden of telling Spock that he and his father will leave their argument unresolved. As they prepare to be beamed into the general areas where Spock was seen, Pardek is called into the office of a Romulan Pro-Consul and told that he has heard that Picard may be at large in the city. Although Pardek denies any knowledge of Picard, the disguised captain and Data are soon picked up by Pardek's agents and taken to an underground chamber. It is revealed that Pardek is a leader of an increasingly popular movement to seek reunification with Vulcan. But the captain's first priority is to see Spock, and the Vulcan ambassador finally reveals his presence in the shadows of the cavern.

Spock has come to Romulus to determine if the movement towards peace is genuine, and to discuss Vulcan philosophy and culture with these Romulan dissidents. He has been overwhelmed by the passionate response he has received at secret gatherings all over Romulus. But Picard remains sceptical that this movement could have become serious enough to make the Romulan leadership willing to pursue a peace initiative with their old enemies. He tells Spock that the time for such "cowboy diplomacy" is past. The Vulcan icily responds that he has been involved in such diplomacy since before Picard was born. Pardek insists that the Pro-Consul is serious and wishes to meet with Spock. The meeting is exceedingly cordial and the Pro-Consul makes a show of learning Vulcan rituals and customs ... but as soon as Spock leaves him he is joined by Commander Sela, the sworn enemy of Picard and the Federation.

Picard again argues with Spock that it is too much to believe that the Pro-Consul is prepared to turn his back on the Romulan establishment. Spock shares his distrust but wishes to go ahead anyway, provoking a quarrel in which Picard seems to him to speak with his father's voice. He says that his father never understood how to look beyond logic, but that he has found it to be a source of extraordinary strength. Spock returns to the Klingon ship with Picard, but only to assist Data in an attempt to penetrate the Romulan computer network. Spock tells the android that he can understand why his father chose to mind-meld with his captain. He and Data discuss the fact that each has to some extent turned his back on what the other seeks.

Meanwhile, Riker locates the smuggler's ex-wife in an exotic bar and tries to learn from her who her former husband was dealing with. She finally points him in the direction of a fat Ferengi, whom Riker is able to bully into revealing that he sold Vulcan ships and equipment to parties who can be traced to the Romulan Pro-Consul. When this is communicated to Picard, he and Data return to Romulus to warn Spock. However, their meeting in the caves is broken up by Sela, who warns them that reunification will happen, but in the form of a Romulan conquest of Vulcan ...

This historical encounter captured the highest ratings in Next Generation history but, surprisingly enough, the first part actually pulled more viewers than the conclusion. Many felt this was owing to annoyance at the fact that Spock only appeared in the closing seconds of that episode despite a heavy publicity barrage about his involvement. The two episodes were actually filmed in reverse order to accommodate Nimoy. In addition, the cast were warned to to disturb Mr Nimoy while he was on the set — causing Nimoy to complain after a few days that nobody would speak to him! After that things returned to normal on the set and everyone enjoyed the opportunity to visit the original series star. Patrick Stewart says that without the wig, he looked like some horrible demon in the Romulan make-up and he had pictures taken in case he wants to use it again in future roles.

Special honours go to Mark Leonard, who closed his tenure as Sarek with a moving performance of the great man's disintegration, ably assisted by Patrick Stewart. He seemed to stay in character too as he watched the episodes for the first time with fans at a convention and commented that Spock seemed to be getting very emotional these days! And indeed, Spock does seem more willing to acknowledge the role of emotion here than ever before, leaving the claims of logic more in the hands of Captain Picard.

Some comedy is provided by the Klingon captain's jibes and the adventures of Riker and Worf, but the overall tone is quite sombre, leading up to Spock's final decision. Part II is also the episode with the notorious reflection of a studio technician being visible in a prop on Sela's desk (albeit only momentarily). For those who care, it was spotted in post-production but the cost of removing it frame by frame was simply too great and it was thought that no one would notice.

Daleks and Cybermen: the Early Years tapes

Cybermen — The Early Years
The Daleks — The Early Years
BBC Video; £12.99 each
Released July 6th

THE RELEASE OF *Daleks — The Early Years* and *Cybermen — The Early Years* by BBC Video in July will tick another seven episodes off the list of orphan episodes held in the archives unseen by the public; another Galaxy Channel withstanding, they were otherwise unlikely to ever see the official light of day. I think that BBC Video have made a brave decision to release these tapes. Compromising their releases' commercial viability by pandering to the highly selfish and demanding needs of the fans, the BBC have chosen to sweeten the pill of having several mismatched episodes (four on the Cybermen tape, three on the Dalek tape, as with each of the Doctor's *Years* tapes), by presenting them to Joe Punter as an accurate and balanced summary of a particular topic. In this way Joe thinks he's getting the choicest morsels from the feast, when in fact all that's being offered is the salvaged remains of a long-abandoned meal, albeit one with new dressing!

Both tapes are packaged to blend in with the other Years tapes, which is nice if you like the design of the others. The Cybermen tape is a rather shocking shade of pink, which complements the Weintraub release of *Doctor Who and the Daleks*, whilst the Daleks tape is turquoise. Both have stills on the front which, although from the right era, are not, strictly speaking, accurate. The Daleks tape has a shot from *The Dalek Invasion of Earth* on the cover, the Cyberman tape is represented by a still from *The Tomb of the Cybermen.*

The Cybermen tape is undoubtedly the weakest tape released to date, its contents put into perspective by the discovery and release of the superior *The Tomb of the Cybermen.* Given that the BBC plan to release *Invasion* with narrative links from Nicholas Courtney, and that the release of *The Tenth Planet* episodes one to three seems rather pointless, (it's one thing filling in the odd gap, another to try and narrate the end of a story), this tape at least pulls together all of the other material that exists from the black and white era, with the exception of a clip from the *War Games* trial scene.

Fronted by Keff McCulloch's awful theme music variation, both tapes use variations on the Quantel Box title sequence used on the earlier tapes.

Colin Baker narrates the Cybermen tape, presented from the Cybermen exhibit at the Museum of the Moving Image (MOMI), the same as the one used for the Morris Barry piece to camera on the *Tomb* video. Colin has the habit of making almost every sentence that he says sound like it's going to be his last one, which gets a little annoying after a while. Other interviewees on the tape are Roy Skelton (on *Tenth Planet, Wheel In Space* and RAINBOW), Morris Barry (on *The Moonbase* and *The Tomb of the Cybermen*) and Wendy Padbury (on being cast as Zoe, and the completely irrelevant story of her skirt and the vicar!)

The anecdotes and inter-story narrative features clips from various episodes: *The Tenth Planet* episode one, (the first appearance of the Cybermen at the end of the episode, including the superb pan-up shot that closes that episode), and episode two (the Cybermen entering the control room). The quality of episode one is passable, but there is a noticeable increase in hiss in episode two.

There are several clips from *Tomb*, all from the awakening scene which must now be etched on every DOCTOR WHO fan's memory. The tape is rounded off with a clip from episode eight of The Invasion, the Cybermen attack. The picture quality is a bit grey and murky, but the sound is acceptable.

Most fans will have seen the full episodes on each tape, so I don't plan to cover them in any depth, other than to cover their relative technical merits. *The Moonbase* part two is generally of good picture and sound quality, although there are a few times where there are noticeable drops in the sound levels. The clarity of picture does no favours to the pretty cheap-looking moonscape shots! Episode four is in softer focus, and has dull hissy sound, which makes dialogue almost incomprehensible in places.

Wheel In Space episode three is a hybrid of *The Moonbase* and *Tomb of the Cybermen*, mixed with the unexciting contemporary interest with the NASA space exploration which makes *Space Pirates* so awful. Its picture quality is murky and dull, aided only by the high contrast uniforms of the crew. Sound quality is poor, making the already-indistinct Cybermen voices even more difficult to understand. There is virtually no explanation as to the events that have led up to the third episode in Colin Baker's introduction, which will leave any casual viewer lost and alienated.

Above: William Hartnell as The Doctor.

Episode six fares even worse, with "And now we rejoin *The Wheel In Space* for the final episode" being the only attempt to maintain the continuity of the story. This episode does benefit from pin-sharp picture clarity and excellent sound. If it can be assumed that the lighting levels between episodes three and six are consistent, then the print of episode three is in very poor shape indeed.

As representative episodes of DOCTOR WHO the four Cybermen episodes are pretty poor. Episode two of *The Moonbase* features the Cybermen very little — they don't even have any dialogue. The similarities between the *The Moonbase* and *The Wheel In Space* make for very mundane DOCTOR WHO, and ultimately for a dull tape too I'm afraid. **(6)**

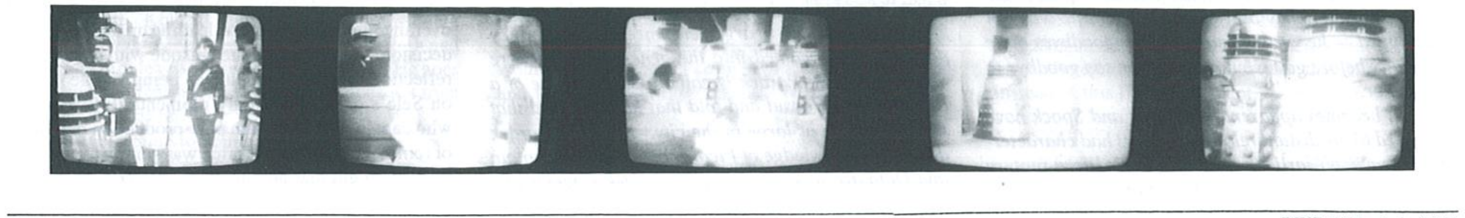
Many of the faults of the Cybermen tape are not repeated in its companion volume, the Dalek tape. The tape is narrated by Peter Davison, in a relaxed and confident style that is easy to watch, even when spouting the same sort of banal script that has hampered all five Years tapes to date.

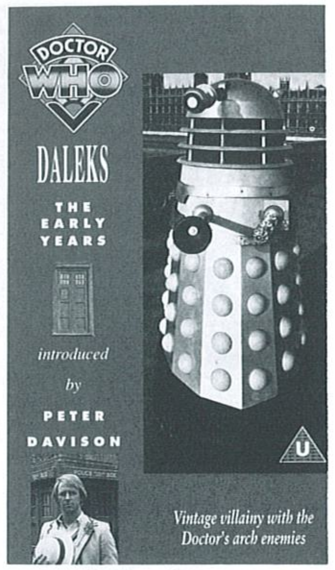
Clips from episodes one and two of *The Daleks* (part one is referred to as *The Dead City* in the introduction!), have been seen often, and take up over three minutes of the tape which could have been used for something more interesting.

The Dalek Invasion of Earth is covered by a great contemporary BBC trailer, which has been hacked about for the video. It's the sort of thing, like the Pertwee titles test footage, that really excites the fans, and to chop it about in this manner is pretty criminal. There is also a clip from the cinema version, although there's nothing from *Doctor Who and the Daleks*. No mention is made as to their historical significance or to the contribution that the two films make to DOCTOR WHO's myth, which is rather playing things down.

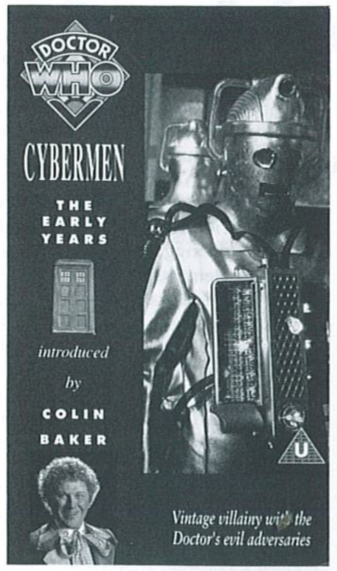
Two clips are used from *The Chase*, one from the beginning of episode two, the other a strangely pointless clip from episode six (perhaps they are deliberately avoiding the great Mechanoid battle?). Both are of good quality, which bodes well for the story's eventual video release.

Three clips from *The Dalek Master Plan* accompany the two surviving episodes. The first is the famous clip of Katarina and Kirksen in the airlock from episode four, seen on several BLUE PETER DOCTOR WHO reviews, because of the Peter Purves link. Its presentation here, (all fifty-nine seconds of it), doesn't seem any longer than previously seen, although the soundtrack is this time thankfully unimpaired by Lesley Judd or Janet Ellis (bless 'em both), yapping over it. Second is the brief model shot of Mavic Chen's space-ship, the Spar, landing at the Dalek base. Third is the recently retrieved *[DWB 98]* minute-long sequence of Kert Gantry stumbling dazed through the jungle, coming across a Dalek which shoots him.





DOCTOR WHO
DALEKS
THE EARLY YEARS
introduced by PETER DAVISON
U
Vintage villainy with the Doctor's arch enemies



DOCTOR WHO
CYBERMEN
THE EARLY YEARS
introduced by COLIN BAKER
U
Vintage villainy with the Doctor's evil adversaries

Although it would have been easy for the BBC to dub this silent sequence with the appropriate soundtrack, (perhaps even that from a poor audio cassette copy would have sufficed if it had been explained that this was the only source), they have chosen instead to over-dub the clip with one of the awful Dalek records made in the 'sixties, most inappropriately! All three clips are of very high quality.

The two episodes of Masterplan are pretty disappointing. Episode five suffers from excessive hiss and poor picture clarity; episode ten has a problem with high grain.

In between the episodes Roy Skelton, John Scott Martin and Ray Cusick offer anecdotes and reminiscences and Terry Nation offers some thoughts courtesy of footage from KRMA TV, Denver. Cusick quite understandably comes across as a very bitter man, but the tape does help to address the Cusick/Nation balance a little in his favour.

The *Power of the Daleks* clip, from episode four, is nice to have on the tape, although it doesn't really give any feel for the story. It doesn't feature anything other than a very crowded set filled with Daleks and their cardboard replicas, and a doorway through which three Daleks pass several times to attempt to give the impression that there are lots of them, ultimately fooling nobody (see also *Day of the Daleks*).

Evil of the Daleks part two is a nice counterpart to the *Masterplan* episodes. The picture quality is good, although the sound isn't very clear.

The three Dalek episodes are far more entertaining than those on the Cybermen tape. The sheer pace of *Masterplan* and the atmosphere and characters of *Evil of the Daleks* put the *Moonbase* and *Wheel* episodes to shame.

Mention is made of Cusick's appearances on BLUE PETER and LATE NIGHT LINE-UP, but no footage is forthcoming. Missing too are Peter Purves' introduction on BLUE PETER, surrounded by Daleks, (once pictured in one of the BLUE PETER annuals), and the famous episode of TALKBACK that reflected the fuss stirred up over *The Tomb of the Cybermen.* There must be many others examples like these made during the black and white days of DOCTOR WHO. Their omission is one of the most disappointing things about the *Years* tapes. Perhaps they no longer exist? Perhaps nobody has bothered to look? **(8)**

All of the Years tapes are required purchases for any real fan, and they do at least seem to be improving. The Daleks tape is the best of the tapes to date, despite its shortcomings. Apart from the largely complete stories which could be linked with adequate narrative, (*The Ice Warriors* and *Reign of Terror* for example), and *The Tenth Planet* — we'll just all have to keep our fingers crossed that episode four finally sees the light of day — only *Web of Fear* part one, the *Underwater Menace* part three and the two *Faceless Ones* episodes remain unaccounted for, giving scope for another Troughton *Years* tape. With *The Baker Years* the series is due to take a different tack, presenting the viewer with an honestly selective and representative picture. The *Years* tapes are dead. Long live the *Years* tapes!

Julian Knott

Skulking, snogging and chickens

BLAKE'S 7: Power/Traitor
BBC Video; £10.99

FOLLOWING ON from the impact that *Rescue* had made, *Power* had a lot to live up to. That is probably why it has been dealt with unfairly in the past. *Rescue* had given us a glimpse of so much. Xenon base, the Scorpio, Soolin, the possibility of a new teleport, new weapons and a new style. Everything was new and ready to be explored. But it never really was. What *Power* gave us instead was Vila skulking around the silo door, Tarrant being too chicken to give the leader of rent-a-tribe a fight, Avon getting a good snog off another woman he'd only met 5 minutes ago (and of course killing her — is that a clause in Paul Darrows' contract?) and Soolin taking a 47 minute and 35 second holiday. Not what the fans were expecting.

As a title *Power* refers to many elements in the story. There is the search for the focusing power which Avon needs for his teleport. There is the power of rule that Gunn Sar believes he holds over his tribe, supplemented by technological power he has no comprehension of. There is the artificial power of the Seska, which is still not enough against a determined man. There is the power of Dorian's mind which, even in death, keeps Xenon base his, and there is the power of Scorpio, sought as much by the survivors of the Liberator as by the survivors of the Seska.

But what of the episode itself… Avon is ambushed outside Xenon base by the Homicks, whilst trying to track down the dynamon crystals he needs to finish the teleport. He is brought before their chief, Gunn Sar (richly played by Dicken — BROOKSIDE/CORONATION STREET — Ashworth). Unimpressed Avon discounts Gunn Sar as a threat (he's faced much uglier than this) and the fight is on (which Avon looses). Meanwhile, Vila is smeared with swarfega by Pella (the totally gorgeous Juliet Hamond-Hill), who goes on to explain that in 48 hours Xenon base will look like a modern art exhibition. Tarrant and Dayna decide to go looking for Avon and Dayna ends up beating up Gunn Sar (Tarrant goes cluck-cluck in the back ground). Pella gets captured by the Homicks, frees Avon and then gets over powered by his male ego (but gets her own back when she telekinetically chucks a computer at him). Now that their revered leader is dead, the Homicks decide to pack up camp and move to the other side of the planet, so that they don't have to appear in any more episodes. Vila gets the silo door open and Pella wipes out half her race when she decides to kill Kate and take Scorpio on her own. Avon then teleports up to the Scorpio (ingeniously using the dynamon crystal from the dead Kate) and commits genocide. Soolin then decides to come out of hiding (presumably Cally didn't have much to do in this episode) and join in. All great fun.

There is much to recommend this tale of the battle between the sexes. Gunn Sar is nicely one dimensional and the perfect example of the boy-man figure head. He is overbearing, prejudiced, stupid and has no practical purpose in life but to kill other overbearing. prejudiced and stupid would be chiefs (culling stops in-breeding I suppose). His little boy instincts are shown by his temper, his inability to follow ritual and his prejudices. No more is this shown than when he accuses Avon of being a sissy for looking for the dynamon crystals, which he thinks of as women's trinkets. In a nice touch from the director, Mary Ridge, he is later found doing needlepoint (which is about all the elders can trust him to do). Pella is well fleshed out as the born survivor who won't let anything stand in her way. Tarrant and Dayna don't do much. We learn a bit about Vila's youth in borstal, and Avon gets to underline just how much he really likes killing women. Having gone through *Rescue* reasonably in control, this is where Paul Darrow starts to let loose. Points to look out for are the floating arms when he is hit by the computer, and the husky pretend pleading in his fight with Pella.

The problems with *Power* are self evident, but many have more to do with the fact that this is season four than anything else. The costume designs are appalling. The Homicks are wearing tin foil and the Seskas are wearing Greek bed sheets (just the thing to go scrabbling around the quarries in!). The set designs are sparse and unconvincing and the direction is very wooden in the fight sequences. There is also a no-win problem with the men vs women tale. If the women loose (as in this case) then it's just the men being sexist, if the women win then it's an old sci-fi cliche rearing its head.

All in all a fun if not thrilling hour of the new style BLAKE'S SEVEN. If this had been shown after *Stardrive* and *Animals*, when the 'feel' of the season had been established, it would be far better remembered (following possibly the worst episode in BLAKE'S SEVEN history couldn't have done any harm either). It would have also given us a few more episodes without a working teleport, which was not really utilized until later in the season. **(6)**

Traitor concerns the rapid expansion of the Federation into the old free colonies, despite the lack of resources following the inter-galactic war. Avon is justifiably concerned that soon there may be no where to run, unless he finds out how all this is being achieved. To this end, Tarrant and Dayna are sent to have a nose around but not get involved. Having met a nest of rebels and discovered pylene-50 (the new pacification drug) they have no alternative but to have some fun wrecking the best laid plans of the local double agent (Leitz, the traitor of the title?), find an antidote to the drug and lead an assault on the Federation command. In doing so they meet Servalan pretending to be a policewoman/panda (that eye make-up is horrific — perhaps she was using it as a disguise) called Sleer. Having missed the opportunity of killing her (again) the terrible twins then smirk to
and Paul Darrow gets to sa

The problem with *Traitor* is that it's in the wrong season. In season one or two, Blake and Cally would have made a much better job of it, and the designs would have been a hell of a lot better (although the chimneys on the hillsides are a nice idea and imply underground workings). As it is, Vere Lorimer and his design team miss out on a great opportunity to lampoon what is basically a tale of British Colonialism at the turn of the century (something JN-T quickly latched onto in *Kinda*). Robert Holmes' highly amusing script is so obviously written this way that the actors playing the Feds all latch onto it, especially Christopher Neame as Quute who is treating his character as "Clive of India". Nick (ROBIN OF SHERWOOD/PRINCE OF THIEVES) Brimble also plays it to the hilt. The playing of chess whilst discussing the destruction of the natives may be a bit old hat, but is very effective. Servalan's inclusion in the script seems rather clumsy and also very obvious — everyone knew who the 'mysterious, shadowy figure' was.

What really lets the episode down on the writing side are the rebels, who are characterless (or perhaps it's just the lack of depth they have in comparison to the Feds). But then again, all rebels tend to be illustrated as single minded, so perhaps I am being a little unfair to the writer. The unexplained reason for Forbus' death is a little more incomprehensible. It gives Leitz a good opening but serves no real purpose, maybe Servalan just got trigger happy?

The seven are reasonably well treated. Robert Holmes wrote particularly well for Avon and Vila, and it's a shame he didn't get to do more with them in this episode. Mind you, having a small part never stops Paul Darrow from taking over a scene. A fine example of this comes at the start of the episode, when he uses the opportunity of putting Tarrant down to actually flirt with Soolin, seeing whether or not she is taken by the boyish hero. Paul Darrow commented in his interview (*DWB 85*) that both he and Glynis Barber worked to imply that there was something going on, and this is the start of that. Steven Pacey gets to be a hero *and* be sarcastic, something he rarely got to do in the fourth season. He also gets to wear Avon's tunic from *Redemption*, but is too slight for it. Josette Simon gets to be reasonably astute for a change, whilst Glynis Barber has still not been given a character (and won't be until *Headhunter*) so you can't blame her for not acting.

The direction is awful though. The fight scenes are mechanical and far too staged. The continuous flow of action evident in Project Avalon and Countdown simply does not exist here. The set of the Scorpio is also badly under used, and the deck chairs at the front are quite embarrassing. They just completely fail to fit in, and as for the scenes on the concourse... The director also allows Darrow to go a little too far over the top at the end. (As an aside, has anyone else noticed that if Paul Darrow has a good line coming he seems to get impatient and really works himself up to it?)

In all a good script kept down by bad production values and the addition of a silly CAPTIN ZEP style murder plot. **(5)**

John H Elson

Cat's Cradle: Witch Mark
by Andrew Hunt
Dr Who Books; £3.50

THE PUBLICATION of *Witch Mark* in June seems well timed. As the New Agers and the Wiltshire Police prepare for their annual knockout bout at the Stonehenge ring and DOCTOR WHO fans across Britain decide which ancient monuments to vist en route to Longleat, this tale of stone circles and a celtic society on a twilight world is sure to strike a chord.

The dying TARDIS, her link to the Eye of Harmony shattered by the damage inflicted upon her by the Process, brings the Doctor and Ace to the Welsh village of Llanfer Ceriog in search of spare parts. There the local vet has been called out to nurse a very unusual animal, while the head (and sole member) of Soctland Yard's Paranormal Investigations Team has had his attention drawn to the area by a fatal coach crash on the M40. (Thanks Andrew — with John 'Stirling Moss' Keogh driving me up to Longleat next month, I really appreciate reading about such things ...) Meanwhile, on the other side of the universe, a deformed young girl befriends a unicorn and prays that the god Goibhne will come to heal her before her disability causes someone to take her for a witch. Her world, a celtic society called Tir na N-Og where humans lie alongside centaurs and trolls, is about to be thrown into chaos by the death of its daytime sun, Dagda's Wheel. The connection between all these events is the twin stone circles of Dinorben, but when the Doctor discovers this, the humans who guard the circle refuse to let him return to the Earth unless he can discover why Giobhne has turned against them ...

Unlike *Warhead*, *Witch Mark* deserves its attribution as a *Cat's Cradle* novel, though the repair-of-the-TARDIS plot elements are clearly a bolted-on top-and-tail to Andrew Hunt's original outline (as the differences between *Witch Mark* and the blurb printed in the earlier *Cat's Cradle* novels, where the Doctor and Ace come to Llanfer Ceriog merely to rest, make clear). These sections are, unfortunately, easily the weakest of the book, leaving it unclear whether or not the TARDIS really is repaired (she certainly seems in no better condition than at the end of *Time's Crucible*), and they confirm that Virgin's decision to stop doing mini-series is wise (though Andrew Hunt has clearly read *Time's Crucible* and rewritten his novel accordingly, for which he should be congratulated).

That Andrew Hunt is a fan is clear throughout. That's not to imply any element of amateurism — his narrative style is strong and clear, though not quite as great a 'page-turner' as Andrew Cartmel's, while his characters have enough carefully observed character traits (Inspector Stevens shares one of my own bad habits!) to make them convincing (a point which proves important as, for once, the Doctor and Ace don't get split up until fairly late on, and the 'guest' characters have to carry a lot of a very 'fragmented' book on their own). It's simply that a clear knowledge of, and affection for, the series shines through this book, both in the unobtrusive elements of continuity, and in the fannish attitudes which leak through. As in Paul Cornell's *Revelation*, the Doctor stays with old friends (who greet him by asking where "the squeaky one" — Mel — has got to) making Llanfer Ceriog one of an increasing number of homes from home the Doctor seems to have, while Tir na N-Og, a dark age community controlled by an advanced 'god' is reminiscent of many fan stories.

Though Tir na N-Og is home to many mythical creatures, it is no fairy tale kingdom, and Andrew Hunt succeeds in evoking the sort of atmosphere that sixth century Britain must have had. He manages to bring over the brutal and insanitary elements of such a world effectively without wallowing in them, and scores over *Genesys* by avoiding the 'lecture and set piece' trap into which John Peel's description of ancient Mesopotamia tended to fall. A comparison of the feasts which the Doctor is obliged to attend in each book shows clearly which is superior.

Another notable success is the impression of real distance *Witch Mark* manages to create when describing the Doctor's journey to Giobhne's island. There obviously isn't the room, in only 250 pages, to try to emulate the epic journeys of *The Fellowship of the Ring*, or even the STAR TREK novel *Uhura's Song*, but the shorthand version used here works quite well, giving Tir na N-Og a feeling of scale which (again) *Genesys*'s Mesopotamia rather lacked.

A final plus point is Andrew Hunt's treatment of the Doctor's moral attitudes. Late on in his book, he had the Doctor hesitate before causing the deaths of a horde of monsters, even though this is the only way to save both Tir na N-Og and its people. "Conflicting emotions raged in his mind. Wholesale destruction of life? Could it be justified?" After the apparently conscienceless cosmic vigilante of Cartmel's *Warhead*, it's good to have the *real* Doctor back again.

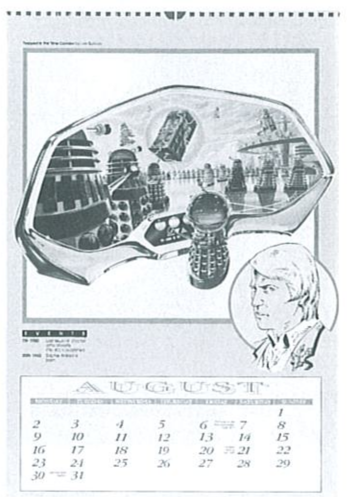
There seems little more to say about *Witch Mark*, because, under its fantastic trimming, *Witch Mark* is a very traditional DOCTOR WHO story, done with some style, in a way which fully exploits the freedoms the New Adventures have brought. It's rather reminiscent of *Apocalypse* in some ways, though undoubtedly superior and, despite a few loose ends (we never really discover, for instance, the fate of the Doctor's friends Janet and Hugh), I imagine that it'll be the most widely popular of the *Cat's Cradle* books. It's one of those enjoyable stories, like *The Visitation* and *Carnival of Monsters*, which come second in season polls because everyone likes them, but then get forgotten for a few years before being rediscovered. And when all's said and done, DOCTOR WHO could have done with a few more stories like that in recent years ...

Cat's Cradle ratings:

Time's Crucible	9
Warhead	6
Witch Mark	7

Anthony Brown

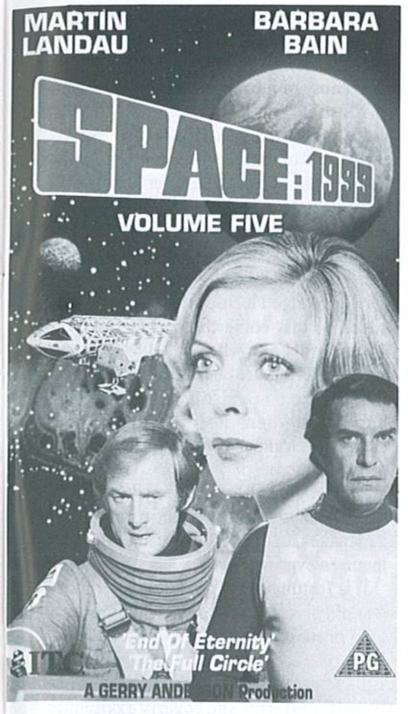
The Doctor Who 30th Anniversary Calendar
Vision Publications; £9.99



AS ONE would expect from the publishers of *The Frame*, the newly resurrected DOCTOR WHO calendar for 1993 is a lavish affair. Unlike previous calendars produced by Andrew Skilleter's Who Dares set-up which (not surprisingly) exclusively featured his variable air-brushed affairs, David, [illegible] and Mark have sought a variety of calibre artists with different styles, each providing a refreshing change for each turn of the month. Alister Pearson's November contribution — a predictable but hugely impressive seven-Doctors-and-TARDIS collage — also adorns the cover, making good commercial sense as Pearson is arguably the most high-profile WHO artist at the moment. Skilleter is conspicuous by his absence, however, and it is tempting to conclude that David and co. deilberately steered clear of approaching him because of his decidedly lacklustre offerings since he returned to WHO last year (*The Deadly Assassin* video cover excepted, of course!). I personally found the bulk of his eighties WHO work uninspiring, his smooth air-brushed approach paling in comparison with Pearson's starkly life-like 'warts and all' renditions. The one trait the two artists do share, however, is their generally uninspiring compositions.

Other well known fan artists like Pete Wallbank, Paul Vyse and Colin Howard (who hogs no less than four months with his wildly imaginative and surreal paintings — oh that Tomb could have been realised with Howard's vision) alternate with up-and-coming fan talents Brian Hudd and Alistair Hughes, whose Dæmons portrait — in colour, naturally — is incredibly atmospheric, and specially commissioned pros Les Edwards and Mark Oldroyd, scene stealers both with their evocative *Web of Fear* and *Survival* works. My highest accolade must go to Lee Sullivan for his breath-taking August Dalek panorama, and whose delightful comic-book style insets on most of the paintings add class without detracting from already classy works, illustrating what an all-round artistic talent he is,

The only thing that prevents this accomplished product from receiving a 10 is its price, but this is a low-run product and if it's quality you want then you have to expect to pay the price. I eagerly await for the release of the trio's next project, The Sixties book, published this October by Virgin. Productions like this will certainly appease the withdrawal symptoms soon to be suffered by Frame afficionados, with the penultimate issue released any day now. For details on this or the calendar, send an SAE to Vision Publications, PO Box 319A, Tolworth, Surbiton, Surrey KT5 9Y[illegible] **(8)**



SPACE: 1999 volume five
ITC 8164; £10.99

In *The End of Eternity* the crew of Alpha get into beig trouble once more when a strange asteroid crosses their path. The rock is found to be hollow, it is a prison containing one prisoner, Belor, a scientist condemned to eternal soitary confinement by his people. It is revealed that Belor discovered the secret of immortality, a gift he offers the Alphans. Unfortunately Belor is also a psychopathic sadist whose one pleasure is inflicting pain, hence his imprisonment. This is a very black story, but is let down by Peter Bowles being totally miscast as Belor. Bowles is given a ludicrous pair of platform boots to increase his height and a pair of bell-bottomed black flares to make him look menacing, but he ends up looking like Noddy Holder at a funeral. The story works well as a SPACE... episode but bad direction and Bowles's attempts to emulate Big Daddy prevent it from becoming the classic it deserved to be. **(5)**

If ever there was a case of a real stinker of a story being inserted into the middle of a series to make the rest of the episodes look good by comparison then *The Full Circle* is it. The plot hinges on the premise that a mysterious gas cloud on the planet Retha can manipulate time in such a way that anyone passing through it becomes a primitive cave dweller complete with skins and the ability to say 'ugh' unconvincingly. Needless to say, Koenig, Helena and Bergman are unfortunate enough to come across this infuriating haze when an Eagle returns from the planet carrying a solitary neanderthal instead of a survey team sent to study Retha. Koenig leads a crack team of Alphan regulars to sort things out but when Sandra is captured by Fred and Barney's buddies it is Nick Tate as Alan Carter that shines through. It turns out that Sandra and Alan are romantically involved, not that there is any evidence of this in any of the other episodes of the series. Thus Alan turns into Rambo five and a half and is allowed to out-macho Koenig for a few brief moments. **(5)**

Anthony McKay

An Afternoon of Madness and Tom Baker

The Paisley Museum
May 31st 1992

With the 'Behind the Sofa' exhibition currently residing in the Paisley Museum, it was time for another DOCTOR WHO lecture day to cash in on its presence.

The morning began with an hour-long talk from Gary Downie, who obviously put a lot of time and preparation into his lecture and it showed. He had even gone to the trouble of bringing along photographs and diagrams from his time on doctor who, as Floor Manager, Choreographer and finally Production Manager to illustrate his talk. He seemed interested and informed, but didn't stoop to actually lecturing his audience, thank God! He was also surprisingly bright and enthusiastic for 10am on a Sunday, and seemed genuinely pleased that the audience was interested in what he had to say. Whether intentional or not, he provided a great source of amusement for the back row (the ones laughing loudly) due to a stream of double entendres that seemed to wash un-noticed over most of the audience...

Next up was Russell Grant... Sorry, John Nathan-Turner. Oh dear! There wasn't anything specifically wrong with his talk, but he had nothing new to say, and seemed rather pre-occupied and generally disinterested in being there. It was obvious that he was determined to push home the point that he made numerous requests to BBC heads to be moved off DOCTOR WHO as far back as 1983... He also made reference to personal criticism of cast and crew members by fans, and seemed serious in his intention to bring up this problem and show his contempt for it. However, towards the end of his lecture it must be admitted that he began to loosen up a bit and started to enjoy himself, at which point the audience became more receptive.

The high point of the morning, however, had to be Good Old Nick Courtney. A wonderful man and now perhaps one of the greatest cult characters in DOCTOR WHO. At every convention these days, it seems that fans can be heard bellowing "Liberty Hall", or "You've maddened it!", in Brigadier-like tones. Even the *NME* seem to love him! He took us on a chronological trot through the Pertwee years, despite leaping from *The Green Death* to *Planet of the Spiders*, and had many fond memories, especially of 'cuddly' Katy Manning! He illustrated his talk with various items, including the original swagger-stick used by the Brigadier, a model of the Brig in the mark-one UNIT uniform — which he then professed an intense dislike for — as well as some more hirsute exhibits consisting of two moustaches and a toupee which he wore in *Mawdryn Undead*! As usual, he had his share of silly questions. A Jon Pertwee jacketed person asked him if he really spoke to the Prime Minister over the phone in Terror of the Zygons ... Nick just passed it off in his usual inimitable style.

He also showed a flair for impersonating Frankie Howerd, but confessed that he only does other impressions once he'd "had a bevy or two". His only fault was that he stuck to his lecture notes just a little too stringently. A little more spontaneity would have livened things up more.

There was then break for lunch, where Nicholas Courtney, Gary Downie and JNT could be seen in the bar signing autographs and discussing such important matters as what had been happening in Coronation Street recently over varying amounts of alcohol.

After the break was perhaps the biggest disappointment of the day, director Bill Sellars, and it wasn't really his fault. As the director of *The Celestial Toymaker*, and nothing else WHO-related, he had very little to say, especially since he had forgotten about hist story and didn't rate the existing episode very highly at all.

He did, however, provide an interesting commentary on what he described as another great cult tv show: ALL CREATURES GREAT AND SMALL ... Yes, lots of tales about stuffed cats and sticking hands up cows' bottoms at tea-time. As most of the audience seemed to be closet ALL CREATURES GREAT AND SMALL fans, he managed to last the hour and still be fending off questions at the end — "when will the soundtrack/video/DIY cow's backside be available ...?

The first mad person of the afternoon made her appearance next. Carole Ann Ford was wonderful, but she appeared quite (deeply) dippy — in the nicest possible way of course!

She ignored DOCTOR WHO completely during her lecture and instead told us her life story, from her career as a child star in a film — she used to have a voice like Eliza Doolittle, apparently — to her modelling career when she advertised bras (tastefully, of course), and most entertaining it was too. She brought photos and slides of herself at various points during her career, as well as a series of photographs from *Marco Polo* and *The Reign of Terror*, but due to the lack of any sort of projection equipment we were unable to see them.

She revealed that she had actually worked in Paisley where the event was held, but hoped the theatre had been pulled down as it was so dilapidated when she played there that the dressing room was running with water, rats and actors wanting to have their wicked way with her!

The last twenty minutes or so of her talk was a question and answer session devoted exclusively to DOCTOR WHO, with many tales of William Hartnell's ability to fluff lines, her annoyance at being made to twist her ankle in every other story and her original refusal to take part in *The Five Doctors* until they changed her lines so that Susan referred to the Doctor as 'Grandfather'.

One thing was apparent, and that was her high regard for William Hartnell, and her enjoyment at working on DOCTOR WHO.

The highpoint of the afternoon and the final lecture of the day was next. Guess who? A clue: he was even loopier than Carole Ann Ford ... yup, it was Tom Baker.

To describe him you'd need at least seven thousand words, and six thousand nine hundred and ninety-nine of them would be 'very' and the other one would be 'mad'. If you believe all that he says (and that would make you a candidate for the loony-bin yourself) then he based the character of the fourth Doctor on a small dog head-butting a bus queue of 'not-dead people' next to railings which might have been mistaken for a previous queue. Quite ...

He also revealed to an equally bemused but amused audience that he wanted his MEDICS character, Professor Hoyt, to have been a secret Tommy Cooper fan complete with fez!

It must be noted that at this point that the Pertwee-Jacketed Person donned a scarf in Tom's honour, just so he could ask him if he had his question-mark shirts specially made ... or could you just buy them off the peg ...?

Tom was also taken aback to discover that he had once suggested that the Doctor ought to have had a talking cabbage as a companion. He then decided that he obviously had had some very bad ideas in the past — but they were deliberately ostentatious just so people would turn them down. He justified this by revealing that he 'loves rejection'. It was most disappointing that he didn't explain to us the relevance of 'the omnipotence of God', but we did get the obligatory taxi-driver-mistaking-him-for-Jon-Pertwee story ...

Despite suffering from bad sciatica, he did give great value for many (there was a 50% student reduction), as did most of the guests. However, fortunately for us (and unfortunately for Tom Baker), his discomfort did give numerous fans the opportunity to way-lay him on the street as he limped from the Arts Centre.

The actual style of the event — a lecture followed by a question and answer session — is a pleasant change from the usual convention style panel, and hopefully many organisers will take note and learn from the success of these events.

Amanda Murray
Robert Dick

An Evening With Gerry Anderson

It would be nice to think that this lecture tour would set a precedent for the world of cult television: a famous tv figure touring the country (not just doing two days at MOMI) and meeting their fans, discussing their work and showing in a well-designed talk how shows the public hold so dear are created. Also such events are not the preserve of fans or appreciation societies. Come one, come all, and experience an evening of enthusiasm and admiration from the crowd.

Gerry Anderson seems to be the first man to attempt this — riding high on the BBC's re-runs of THUNDERBIRDS. But how about tours concerning other tv cults of the sixties or seventies? An evening with THE TOMORROW PEOPLE, a lecture from THE CHAMPIONS, etc. And most definitely, these should be public events, not fan projects. Since the mid-Eighties, people such as Chris Drake and Graeme Bassett were staging Cult Television days in the outer limits of Grimsby with guests such as Gerry Anderson and Ed Bishop, mixed in with screenings from all manner of weird and wonderful shows. Not just for members of DWAS, Six of One,

RAHDAS, Horizon etc … but just for anyone who loves these old series.

An Evening with Gerry Anderson is a very enjoyable event, even if you've heard many of the stories a million times before. It's the experience of being there, the crowd, the illustrative extracts … and the sheer amount of time the man is allowed to talk for. The roadshow is a marvellous idea, ensuring a new potential audience each evening around the country.

THUNDERBIRDS is big money at present, and though Mr Anderson sees little of it there is a lot being handed over the till of the merchandise stall at the front of the house where his talk is playing. Books, badges, bedding — and even some things that don't begin with B — are all available here. If nothing else, the Limited Edition MPC Souvenir Programme should be snapped up. Although not necessarily 100% correct (and relying on Titan's terrible episode guide book too much for my liking), it is generally well put together and a nice overview to the life we are about to study.

The evening goes through Gerry's long career in a fair degree of detail, and it is certainly a pleasure to have someone of his standing given the sheer time he needs to cover his work. Television interviews are normally five or ten minute slots, and even the average convention panel approximates to only half an hour per person. But here, Gerry has the luxury of two and a half hours to cover his forty year stretch in the world of films.

The lecture then takes us through Gerry's work in chronological order, with one exception, that of THUNDERBIRDS which is dealt with at the end of the evening. All the series are covered to some extent with Gerry introducing the show, explaining how it was set up and the premise behind it, and then usually leading into the opening credit sequence for the programme. He would then highlight the strengths or even weaknesses of that particular series, and particularly state any jumps forward in technology that were made at that time.

The first half of the evening covers from Gerry's entry into the industry to 1969. Gerry is quite honest about the poor quality of his earlier work as the opening credits are shown for THE ADVENTURES OF TWIZZLE, TORCHY THE BATTERY BOY and FOUR FEATHER FALLS. All the clips for the evening are shown on two 'high definition' projection television screens — which Gerry makes a great play of during the show — and whilst they are indeed items from the tope end of the range, the images they cast are often indistinct for anyone in seats further towards the back of the auditorium.

Gerry has dug out his old memories and photographs from these semi-mythical 'early Anderson' productions, and is not afraid to show the embarrassing moments from the fifties (such as the now infamous 'Toy Boy' scene from the TORCHY episode *Pom-Pom and the Toys*). Following these shows, we hear about his meetings with Lew Grade of ATV and the budget cutting that got SUPERCAR on the road. This is succeeded by FIREBALL XL5 (in which Gerry discusses his starring vocal role as Robert the Robot) and then STINGRAY. It is a shame that here, once again, the myth that this was the first colour series made in Britain is perpetuated. Series such as THE ADVENTURES OF SIR LANCELOT were being shot in this country on colour stock back in the fifties, before Troy Tempest first went before the cameras around 1962.

Skipping over THUNDERBIRDS, Gerry arrives at CAPTAIN SCARLET AND THE MYSTERONS, illustrated by two extracts. The first is the opening of *The Mysterons* with Edward Bishop's different narration. Gerry then goes on to discuss aspects of the show including the fact that a pop group, The Spectrum, were supposedly created to sing the signature tune. He then introduces the closing credits to illustrate this — but the version played is the non-Spectrum arrangement used on the first fourteen episodes that were made. It's odd moments like this where you realise the presentation is not as polished as it could be.

The rather weak JOE 90 comes next, represented by the credit sequence of *Most Special Agent* and the scenes around it, and gives Gerry the chance to relate a charming story about Jon Pertwee. Then comes a personal highlight in the evening for this reviewer: THE SECRET SERVICE. Gerry explains how the plug was pulled abruptly on this project by Lew Grade, and actually shows the offending scene from *A Case for the Bishop* which upset the movie mogul.

At this point it must be said that even the interval is entertaining. You can either flock outside waving fivers to buy some goodies (including some notably repulsive Scott Tracy keyrings), or settle back in your seat to enjoy some ITC Video trailers for the likes of THE SECRET SERVICE, SAPPHIRE & STEEL, DEPARTMENT S, etc.

After this commercial break, it's back to the Seventies with UFO, a series which Gerry regrettably goes over very briefly, moving on to THE PROTECTORS from which we see the first part of *2,000 ft to Die*. Our host then explains about the evolution of UFO season two into SPACE:1999. Gerry is now able to take a quite definite stance on this highly expensive production, citing American 'interference' (and this word is used several times) as the cause for the second season's failure.

Jumping ahead in time — over abortive projects like RESCUE 4 and FIVE STAR FIVE — we arrive in 1983 and TERRAHAWKS. Well, love it or hate it, there it is on screen, with Time-coding all over it. Couldn't somebody have nipped out and bought a remaindered Channel 5 non-time-coded copy we wonder? Thankfully, Ninestein and his pals aren't dwelt on, as Gerry moves towards his two 1987 shows; DICK SPANNER P.I. and SPACE POLICE. The pre-credits and titles of the latter are shown, and whilst the special effects are very good indeed, previous screenings have shown that the pilot is a terrible disappointment.

The bulk of the remaining evening is THUNDERBIRDS: the fantastic climax of *Trapped in the Sky*, skirmishes with the RSPCA in *Attack of the Alligators!*, the voice of Parker, the ski-jets in *The Cham-Cham*, the highway authorities on *Thunderbird 6*… anecdotes old and new, they're all here. There's also the highlight for the long suffering kiddies of seeing some original props on stage, notably the FAB 1 prop — plus some recreations of other craft and puppets.

The evening rounds off with the man himself discussing future ventures and showing some of his adverts (his recent ones that is, his award winning Blue Cars Martian piece is shown earlier) and then the rather disappointing 'Calling Elvis' video for Dire Straits. Then after giving a much deserved round of applause, the audience heads out to get the littlies home to bed or to snap up a THUNDERBIRDS duvet before they're all gone (never have I seen Frank Bellamy's work so badly abused…).

Because of the many clips that are used to illustrate the lecture, not only is the video projection system essential (as opposed to film projection), but Gerry has also to cue in the extracts very carefully. This means that throughout the evening he had to read his lecture from a script, which at times he seemed unhappy with. Gerry's soft-spoken tones are not the best for a prolonged lecture to begin with, but added to this come the problems of incorrect emphasis when he reads from the script, making the talk rather 'lifeless' at times. There are also a variety of adult gags (THUNDERBIRDS duvet covers, Gabrielle Drake, etc.) thrown in for good measure, some of which are very poor and fall badly flat. However, generally his presentation is warm and characterful and makes for one of the most entertaining lectures ever.

It is fortunate that the adult gags shoot straight over the heads of half the audience, who probably should not be there in the first place. The new generation of THUNDERBIRDS fans, decked out in their little IR uniforms and eagerly examining their latest Imai construction kit, are certainly a sight to warm the heart of the older television enthusiasts and give hope that there are new converts for the faith amongst them. Some of the children though may be highly disappointed by the evening. Most of the series that Gerry discusses for the first ninety minutes they may never have seen, nor will they be interested in tungsten wire diameters, cycloramas or the electromagnetics of supermarionation. For them, the journey to hear about THUNDERBIRDS and see clips from this cult classic is a very long one, causing much restlessness during the second half of the show. Despite the billing, THUNDERBIRDS is only part of what is on offer, and a small part at that.

There are things missing though which mean it isn't a fully comprehensive evening. There is no reference to Gerry's first live action feature, CROSSROADS TO CRIME, and only brief mentions of DOPPELGÄNGER and INTO INFINITY. There is no information proferred either on the terrible pilot for THE INVESTIGATOR that was shot in Malta in 1973, nor other abortive projects in the Seventies and Eighties. However, these could not be fitted into the evening for reasons of time: Gerry's talk already takes up at least 150 minutes without time for questions. In the time that is allowed, the coverage of material is certainly the best that could be achieved.

The principle omission though has to be that of Sylvia Anderson, Gerry's first wife and co-creator of many of the famous shows. Sylvia is not mentioned once the whole evening, only to be expected since Gerry's attitude to the marriage is well known. It is still a pity that she should not be referred to in any context at all as her creative input was clearly a key element missing from later projects like TERRAHAWKS and SPACE POLICE. The same is not true of Sylvia, who in her book *Yes, M'Lady*, is content to talk honestly about her life with Gerry, and their combined talents which brought them both so much success. Sadly, Sylvia's status in the evening is reduced to that of an uncredited voice-artiste in a few clips from FIREBALL XL5 and THUNDERBIRDS.

Andrew Pixley

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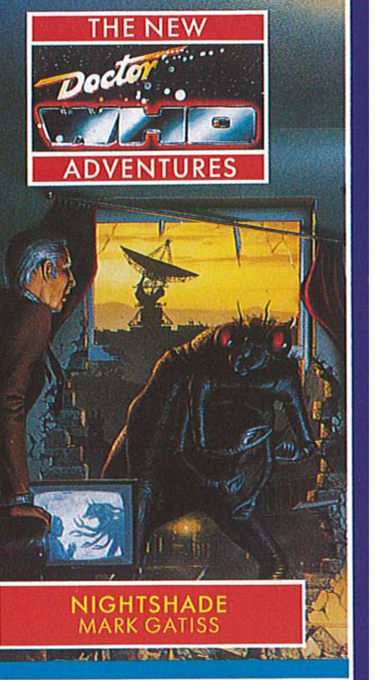

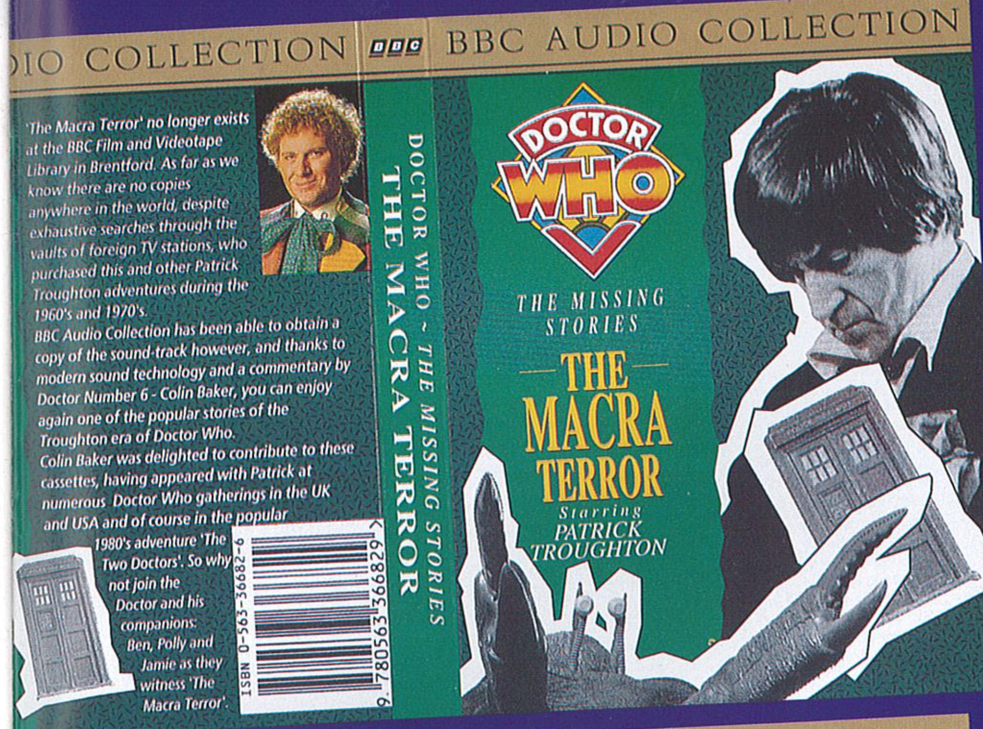

'The Macra Terror' no longer exists at the BBC Film and Videotape Library in Brentford. As far as we know there are no copies anywhere in the world, despite exhaustive searches through the vaults of foreign TV stations, who purchased this and other Patrick Troughton adventures during the 1960's and 1970's.
BBC Audio Collection has been able to obtain a copy of the sound-track however, and thanks to modern sound technology and a commentary by Doctor Number 6 - Colin Baker, you can enjoy again one of the popular stories of the Troughton era of Doctor Who.
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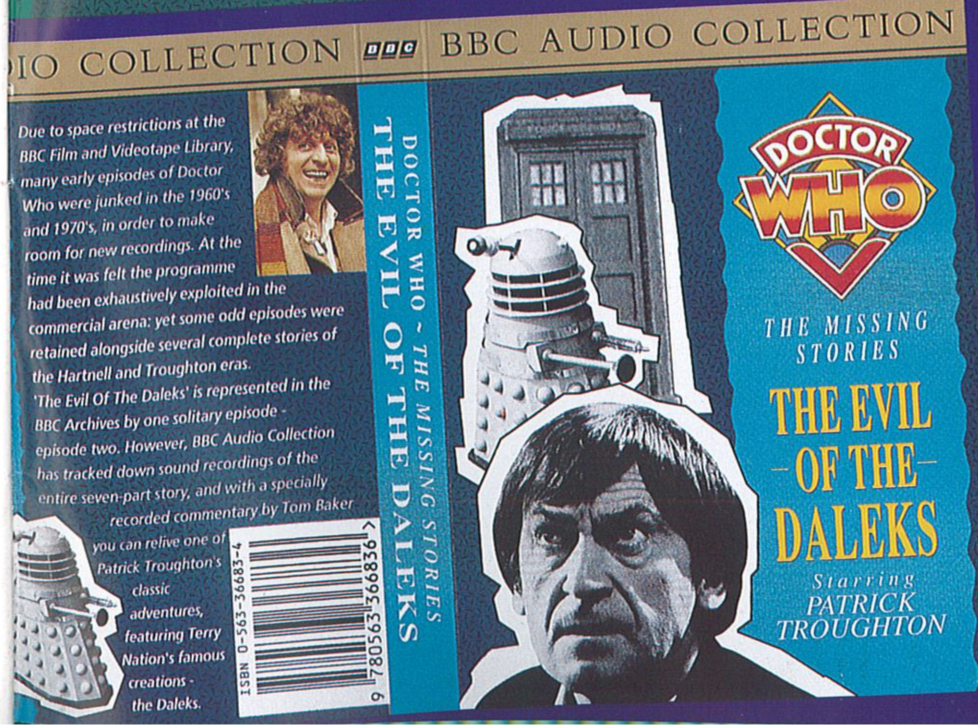

Due to space restrictions at the BBC Film and Videotape Library, many early episodes of Doctor Who were junked in the 1960's and 1970's, in order to make room for new recordings. At the time it was felt the programme had been exhaustively exploited in the commercial arena: yet some odd episodes were retained alongside several complete stories of the Hartnell and Troughton eras.
'The Evil Of The Daleks' is represented in the BBC Archives by one solitary episode - episode two. However, BBC Audio Collection has tracked down sound recordings of the entire seven-part story, and with a specially recorded commentary by Tom Baker you can relive one of Patrick Troughton's classic adventures, featuring Terry Nation's famous creations - the Daleks.

ISBN 0-563-36683-4

SHADA the video (which we reported would be released as far back as November 1984 - see DWB#16 cover, right) is out on July 6th in a double-sized box, one half containing the tape, the other a miniaturised copy of the original script, costing £19.99.

THE MACRA TERROR and THE EVIL OF THE DALEKS audio cassettes are also out on July 6th retailing for around £7.15 each.

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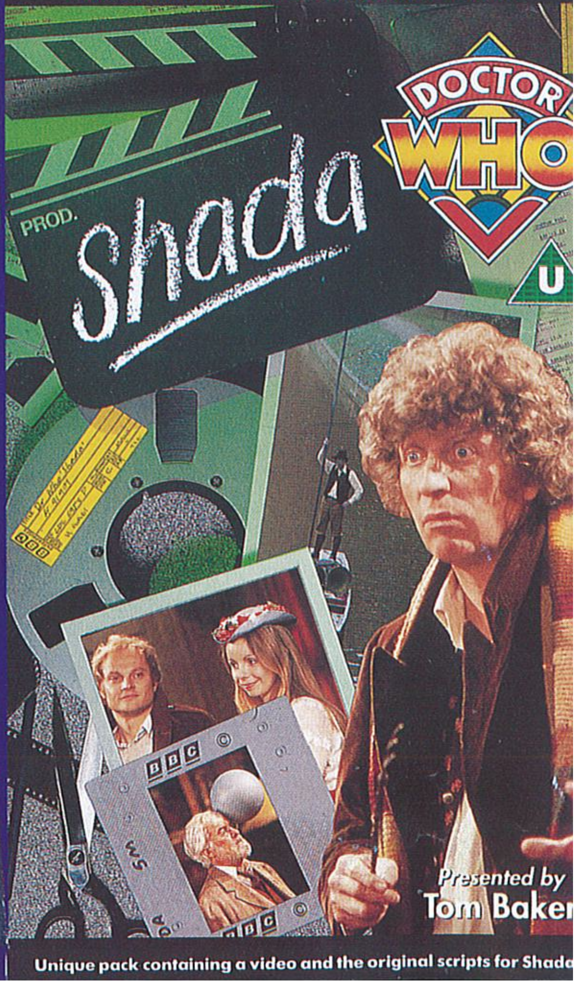

Unique pack containing a video and the original scripts for Shada